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EQUITY SEES LOSS OF REVENUE IN SHUBERT VAUDEVILLE OPENING

Arrangement with American Artists' Federation Provides That Equity Members Going Into Vaudeville Are to Pay Dues to Vaudeville Organization of Which Harry Mountford Is an Officer

Equity finds itself in a peculiar position with regard to the opening of Shubert Vaudeville next September, inasmuch as it will lose the revenue derived from the large number of its members who will play in the thirty or more unit shows. By the terms of its agreements with the American Artists' Federation, of which Harry Mountford is an officer, Equity members going into vaudeville pay their dues to the vaudeville organization and not to Equity. In the past there has been but little loss to Equity of the dues of members in this way, but with the new type of modified revenues which the Shuberts are going in for hundreds of Equity members' dues will be deflected from the A. E. A.'s coffers to the treasury of Mountford's organization. With the present conditions of unemployment prevailing, and expected to continue next season more or less, Equity will feel in no small degree the loss of this not inconsiderable revenue.

Equity, it was reported, earlier this year, found the new type of Shubert Vaudeville distasteful, and intended to watch it very closely when the new circuit was officially opened in order to prevent any breach of the agreement existing with the P. M. A. and with the Shuberts individually. Equity's idea is that Shubert Vaudeville is merely a way to evade the eight performance clauses and make production people work fourteen shows each week.

When interviewed some time ago on this matter, an Equity official stated that nothing would be done to question the Shubert Vaudeville policy until September. Any endeavor of the Shuberts to escape the terms of their agreement with Equity through a loophole, he gave it to be understood, would not be countenanced.

While many Equity people, who ordinarily would play no more than eight performances without extra pay in musical shows will be forced to give fourteen in revues in Shubert Vaudeville, especially chorus girls, one of the big reasons behind Equity's dislike of the revue type vaudeville is undoubtedly the reluctance to lose its members, even to its affiliated organization, the American Artists' Federation, with whose aid Equity got into the American Federation of Labor.

On the other hand Equity's loss will be the American Artists' Federation gain. The dues which will be paid to it by Equity's members in Shubert Vaudeville will help put this organization upon its feet.

ENGLISH ACT FOR "FOLLIES"

Billie Beardsley, wife of Jimmy Nervo, of the act of Nervo & Knox, English comedians, arrived in New York on the *Mauretania* last week. She is well known in England for her work both in variety and revues. Jimmy Nervo and Howard Knox came to New York in January with De Courville's revue, "Pins and Needles." Their act was one of the few which stood out at all in this show. They have been signed for the new edition of the Ziegfeld "Follies."

The Nervos were married only one week before Mr. Nervo sailed for New York, so Mrs. Nervo's trip here is something of a postponed honeymoon.

MUSICIANS ON STRIKE

MUSKOGEE, Okla., May 15.—The stage hand and musicians employed in the various theatres in this city have gone on strike. Although the unions have stated they will take a cut of 6 per cent in their salaries, the theatre owners have not adjusted the matter as yet and in consequence are operating their houses with non-union labor.

NEW STANLEY THEATRE

PHILADELPHIA, Pa., May 15.—The Stanley Company, will erect a new house in this city at Broad and Louden streets. The new project will have a seating capacity of 2,300, will cost approximately $500,000, and will play vaudeville and pictures. Work will begin on the building early in June.

BARS EMPLOYMENT OF CHILDREN

ST LOUIS, Mo., May 15.—Beginning September 1st of this year, the new Missouri law, prohibiting the employment of children under sixteen years of age in any concert hall, theatre, motion picture house or any other place of amusement will be enforced. This new law is a very strict one and the State authorities will enforce it to the letter. All theatres in the State and the several national organizations of actors have been notified about the law's requirements.

ONE NIGHTERS WANTED

CHICAGO, Ill., May 15.—James Wingfield, one of the leading one night stand producers in this vicinity, states that one night stand towns are forsaking motion pictures and pleading for the return of traveling companies. Local traveling company managers are planning to send a number of companies into one night stand territory early next season.

STOCK TRYOUT FOR PLAY

CHICAGO, Ill., May 15.—Jessie Bonstelle, who operates a stock organization each Summer at the Garrick Theatre in Detroit, will give trial performance to a new play written by Ralph T. Kettering, of Chicago. It is called "When Wives Step Out."

SAXON LEASES AUDITORIUM

TOLEDO, May 15.—Herman Saxon has leased for another year the Auditorium Theatre here.

RUSSIAN SHOWS ON BROADWAY

The theatrical district during the past few weeks has taken on the aspect of a transplanted portion of Moscow, with Russian attractions playing in two theatres and two restaurants. The success of the "Chauve Souris" company at the Forty-ninth Street Theatre is mainly responsible for the interest in the offerings of Russian artists. The interest in the Russian shows and revues speaks well for the ability of the foreigners, for they must be good to amuse the blasé New Yorkers, who, naturally enough, can understand English quite a bit better than Russian.

Besides the Forty-Ninth Street's Muscovite company of entertainers, the New Amsterdam Theatre, since last week, has been occupied by a Russian grand opera company, which is enjoying moderate success.

The two after-theatre restaurants which have taken advantage of the interest in things Russian are Reisenweber's, at Columbus Circle, and the Beaux Arts Cafe, at Sixth avenue and Fortieth street. At Reisenweber's there is a company of about twelve who have an interesting little show which runs about twenty minutes. At the other cafe the company of Russians numbers about twenty, who give a show running about three-quarters of an hour.

THEATER EMPLOYEE KILLED

CHICAGO, Ill., May 15.—Miss Junice Twesme, an employe of the Senate Theatre and Miss Winnifred Alden, also of the same playhouse were victims of an auto accident in which the former was killed. The accident took place Friday night. The automobile in which the girls were riding smashed into a checker taxi, killing Miss Twesme and injuring eight others. Five of the injured are expect to die.

BANDITS ROB THEATRE

KANSAS CITY, May 15.—Two armed bandits held up the Empress Theatre here last week and escaped with box office receipts amounting to more than $700. The robbery occurred about ten o'clock at night, was quietly done and attracted little attention, the bandits entering the office while Frank W. Elliott, the manager of the theatre was on the second floor of the building. Two men who were arrested later were held for investigation. The Empress plays vaudeville and pictures.

"GREENWICH FOLLIES" CLOSING

The Greenwich Village Follies, which has been touring the one-night stands, will end its season this Saturday, May 20th, in Rutland, Vermont. This company has had a successful season of thirty-seven weeks in all, having opened in Middletown, N. Y., on the first week in September. New England, most of the southern, southwestern, and middle-western states were played. Up until the last few weeks of the tour the company enjoyed unusually good business, playing at a $2.50 top.

CHEAPER HOTEL RATES COMING

CHICAGO, May 15.—Hotel proprietors and managers in session in this city have announced that the various hotels throughout the country have arranged for a reduction in rooms and food prices.

The Hotel Sherman, one of the leading local hotels, has already made a special rate to the theatrical profession, offering single rooms at $2 per day.

"BIRD OF PARADISE" ENDS

BALTIMORE, May 15.—Richard Watson Tully's play, "The Bird of Paradise," ended its career as a dramatic attraction last night after a successful run in the countries, big towns and cities for ten years. It was probably one of the most profitable productions of American theatrical history, having reached the stage of being a yearly visitor in large cities like New York, and running on the road ever since its original production in 1912.

"The Bird of Paradise" was the vehicle that really gave Laurette Taylor a chance to shine for a New York audience, when she played the principal feminine role, and when the show was on the road Lenore Ulrich played in it and so came to the notice of David Belasco. The present star of "Kiki" can be said to have had her first real opportunity in the same play as Miss Taylor. Incidentally "The Bird of Paradise" started the craze in this country for Hawaiian music. It is understood that Mr. Tully intends to film the play and will go to the Hawaiian Islands for his principal scenes.

The play was first produced at Daly's Theatre, in New York, on January 8, 1912. It wasn't an immediate success but Tully had faith in it and stuck to it. In the original cast were: Virginia Reynolds, Jane Meredith, Ida Waterman, Herbert Farjeon, Nonah Kelly, Nance Caldwell, Van Rennselaer Townsend, Albert Perry, Laurette Taylor, Lewis E. Stone, Theodore Roberts, W. J. Constantine, Estar Bank, Camilla Gaythorne, Guy Bates Post, Robert Harrison, Clyde Crawford, Gladys Beyers, Craig Miner, and Margaret Nagele.

CONFUSION OVER LIGHT-SAVING

WASHINGTON, May 15.—The local theatres are suffering because of the confusion which has arisen here over the institution of daylight saving. Part of the district is observing the new time while part of it is still getting up and going to bed according to standard time. This is caused by the fact that several of the government departments cannot legally go by the daylight saving time while others can. The banks are continuing the old time business hours, because of the doubt about the legality of changing to the new system. The theatres are also going by the standard time and consequently lose considerable patronage from those people who want to attend a theatre at 8:15 instead of 9:15, as they would be if running their daily schedules along the daylight saving system's lines.

SHERMAN STOCK IN ROCKFORD

ROCKFORD, Ill., May 15.—The Sherman Stock Company, at the Palace Theatre here, is playing to big business and expects to run all through the summer. "She Walked in Her Sleep" drew big crowds last week, and "The Storm," which is the bill for the current week, is doing exceptionally well.

THEATRE ROOF FALLS

PITTSBURGH, Pa., May 15.—The roof of the Majestic Theatre here, one of the city's many motion picture houses, fell today.

Sixteen people were injured. Four taken to the hospital.

NATION-WIDE CAMPAIGN AGAINST ALL SUNDAY SHOWS IS LAUNCHED

Lord's Day Alliance Starts Move to Close All Forms of Sunday Entertainments—Opens New Headquarters in Chicago and Plans Immediate Action

The board of directors of the Lord's Day Alliance, have decided to renew their nation-wide campaign against all Sunday sports, and amusements for which admission is charged, and will endeavor to strictly enforce the Sabbath laws, making the so-called Blue Sunday a reality. The Alliance has opened new headquarters and their activities for the purpose of purifying the Sabbath, will be intense, for they are absolutely against all baseball games, Sunday movies and any amusement or recreation whatsoever.

At a luncheon held last week at the Aldine Club at No. 200 Fifth avenue, the board of directors of the Alliance discussed their programme. Their activities which will extend to all parts of the United States and in the summer campaign they will prepare a new assault to be launched on the legislatures when they meet next winter.

A new headquarters is being opened in Chicago to push the Alliance's work in the middle West, an organization is being launched in Indiana and plans are developing for work in other States, including Michigan, Illinois and Minnesota. The work is also being carried into the Rocky Mountain States and into the South, and in all these places it is planned to carry on an extensive campaign for a better Sabbath. In a statement issued at the end of the session, the Rev. H. L. Bowlby, general secretary, said:

"Every State and district auxiliary and affiliated society will be advised to watch the State legislatures, and every effort to pass commercial Sunday bills will be resisted as was done last winter in Albany.

"The board was unanimous also in its determination that more constructive legislation must be enacted in order to protect every laboring man and woman in every State to the right of one full day of rest in seven.

"After a five year trial of Sunday closing for the slaughtering and packing houses of New York a number of appeals were made recently by the packing houses of New York and vicinity to the Alliance to the effect that the Alliance use it utmost efforts to keep all of these establishments closed on Sunday.

"All agreed that the experience had proved advantageous both for employees and employers. Four big Jewish establishments were among those that made this earnest request. About seven years ago many of the packers persistently opposed this reform movement. Now 99 per cent of this trade does not want any Sunday work of this character."

Immediate action is planned.

ORGANIZE TO FIGHT CENSORSHIP

A new organization, which includes ten organizations of actors, writers, motion picture directors and photographers and theatre employees, was formed last week to prevent the adoption of motion picture censorship laws in those states in which they do not at present obtain and also to work for the repealment of such laws in those states which have already put them into effect. This organization is called The Joint Committee for the Promotion and Protection of Art and Literature.

The bodies associated in the new organization are the Authors' League, Printing Trades Union, Actors' Equity Association, Motion Picture Directors' Association, Society of American Dramatists, Screen Writers' Guild, International Alliance of Stage Employees and Motion Picture Machine Operators, American Federation of Musicians, Guild of Free Lance Artists and the Cinema Camera Club.

A meeting of the Joint Committee was held last week at which tentative plans for the new organization's activities were discussed.

FIRE STARTS THEATRE PANIC

CHICAGO, May 15.—Eight people were bruised and injured yesterday, when a panic started in the Gem theatre, due to a fire in the projection room. The orchestra tried to avoid the stampede by the audience by playing lively tunes to distract their attention, but it was of no avail. A capacity audience was present, and at the first burst of flames from the projection room, the panic started.

The motion picture operator suffered severe burns and had to be treated by a doctor. The damages amounted to about $4,000. The house is owned by Jones, Lenick and Schaefer.

TAYLOR EFFECTS SOLD

LOS ANGELES, May 15.—The personal effects of William D. Taylor, film director, who was slain last February, will be sold at public auction May 23. They include a piano, automobile and a phonograph.

Taylor's jewelry was turned over to his daughter, Ethel Daisy Turner, now in New York. This includes a locket with the picture of a well known motion picture actress in it, and was a present from her to Taylor.

"ROTTERS" FOR B'DWAY THEATER

"The Rotters," a satirical comedy by H. F. Maltby, and which is being produced by Jack A. Morris and Harry Corson Clarke, will open at Stamford, Conn., on Friday night. The piece will be brought into a Broadway house in the near future. A private showing of the comedy was given on Sunday, May 7, at the 39th Street Theatre, and it was well received. The cast includes: Harry Corson Clarke, Janet Murdoch, Gordon Blyth, Margaret Dale Owen, Kathleen Flynn, Louis Hector, Selma Hall, George Suydenham and Marian Marcus-Clarke. The play was produced by Harry Corson Clarke.

FARMER SUES CIRCUS

TRENTON, N. J., May 15.—Clarence W. Cochran, an Ewing Township farmer, has brought suit against the Sells-Floto Circus for $1,000. Cochran charges that paste dropped by the circus employes placarding a fence on his farm caused the death of 231 of his chickens. An attachment of the circus property was made prior to its loading after showing here on Saturday night and after considerable trouble in procuring the $1,000 bond calling for appearance in court on Monday the circus got started on its way to Newark where it showed on Monday.

"OPEN SHOP" STOCK OPENS

The United Players, one of the "open shop" stock companies made up of members of the Actors' Fidelity League, opened on Monday night at the Palace Theatre, White Plains, and presented as its initial bill Cosmo Hamilton's comedy "Scandal." It is the intention of Fidelity to install several of these companies in the larger cities. Marie Louise Walker is the leading woman and Curtis Cooksey is leading man. The productions will be under the supervision of Charles Sellon who was stage director for Holbrook Blinn, last season.

FRED STONE CLOSES SEASON

Fred Stone and the "Tip-Top" company, closed their season on Saturday night in Providence. The show had been on tour for forty-one weeks.

BIG BENEFIT FOR HOSPITAL

CHICAGO, Ill., May 15.—The tenth annual benefit performance for the American Theatrical Hospital will be held at the Colonial Theatre in this city next Sunday. The promoters of this season's event report that the financial intake promises to surpass that of any of the past affairs. W. L. Rosenthal, in charge of the collection division, reports that the donations secured from the various loop theatres have so far exceeded the total collections made at last year's benefit.

Aaron J. Jones, a member of the board of directors, reported that he had received huge personal donations from Daniel Frohman, A. L. Erlanger, E. F. Albee, J. J. Murdock and other prominent theatrical men. Mr. Frohman in a letter to Mr. Jones enclosed a donation from the Actors' Fund and stated that it would withdraw its usual demand of ten per cent of all benefits where its members perform.

The announcers selected are Will Rogers and Frank Bacon.

Those who will appear will be Pauline Lord, George Marion, Frank Shannon, McIntyre & Heath, Lillian Shaw, Pat Rooney and Marion Bent, May Robson, Vivian Martin, Lynne Overman, Joseph Schildkraut, Eva Le Gallienne, Norman Trevor, Josephine Drake, Clara Moores, Harry Rose, Jack Osterman, Richard Carle, Marion Saki, Frank Otto, Eunice Vernille, Joseph Niemeyer and Rockwell and Fox.

The ladies' committee, composed of the following, will have charge of the programs and flowers: Mrs. Max Thorek, chairman; Mrs. J. Ogden Armour, Mrs. Samuell Insull, Mrs. Ella Litt, Mlle. Alla Nazimova, Mrs. Henry B. Hetzel, Mrs. Frank G. Schaefer, Mrs. Ralph T. Kettering, Mrs. Caroline Kohl, Mrs. Joseph Welfield.

Harry J. Ridings and Claude S. Humphrey will have charge of the stage directing.

MOROSCO CASE POSTPONED

DETROIT, Mich., May 15.—The investigation into the legality of the Michigan residence of Oliver Morosco at the time of his recent divorce, and subsequent marriage in Los Angeles, has been postponed indefinitely by Circuit Judge Harry Dingeman, who is conducting the investigation. The theatrical producer testified briefly as to his whereabouts from September, 1918, until the divorce a few weeks ago. The postponement was taken to permit Morosco to obtain affidavits.

Legality of the divorce which was granted Morosco's first wife, on a cross bill after he had filed proceedings under the family name of Oliver Mitchell, was questioned when it was learned that Morosco was married to Miss Selma Paley three days after the decree was signed.

"SHORE LEAVE" OPENS

BALTIMORE, May 15.—"Shore Leave," in which David Belasco is presenting Frances Starr, opened Monday night at Ford's Theatre, here. The piece is a sea-going comedy by Hubert Osborne, and miss Starr's role is quite different from anything she has played before, and is well suited to her. The supporting cast includes: James Rennie, Reginald Barlow, Schuyler Ladd, Stanley Jessup, Mrs. Jacques Martin, Evelyn Carter Carrington, Audrey Baird, Frances Grayson, Mildred Mantell, Alma Lind, Thomas E. Jackson, Samuel E. Hines, John F. Hamilton, H. Perry Woodley, Paul E. Wilson, Bernard Sussman, Jose Torres, Jose Yovin and Kenneth Diven.

"SALOME" FOR THE KLAW

Thelma Harvey, former cabaret performer, will play the title role in the Players Forum production of Oscar Wilde's "Salome," which is scheduled to open at the Klaw Theatre on May 22. Others in the cast will be Fred Eric, Alma Kruger, Noel Leslie, Harold West, Joseph Gegan, Amour Hassen, Parul Trevor and Frank Sherlock. Sheik Hadji Tahar has arranged the incidental dance music.

"TEMPORARY HUSBAND" IS CLEVER

STAMFORD, Conn., May 10.—"Her Temporary Husband," by Edward A. Paulton, a new comedy in three acts, starring Tallulah Bankhead, which opened here last night, proved to be a most diverting comedy. It is presented by the new semi-co-operative Players and Patrons' Association, Inc., of which Arthur G. Delemater is managing director.

Miss Bankhead proved entirely capable of holding up the position of star-her-first, and delighted the audience which greeted her. The cast which surrounds her is an entirely capable one. Harry R. Allen, playing the part of a comedy valet, won great approbation, as did Aileen Poe, Robert Elliot and Thos. A. Braidon.

The plot starts out conventionally enough, with the desire of an heiress, Blanche Ingraham, to evade the restrictions in her father's will against marrying Clarence Topping. If she marries Clarence she doesn't get the money. So she goes to a sanitarium and makes arrangements to marry a patient who is guaranteed to die in short order. After her "temporary" husband dies, according to the plan—Clarence's—she will have her money and can marry the man her father disliked so much. But another man, who loves her, too, bribes an attendant at the sanitarium and takes the place of the man whom Blanche has arranged to marry. The marriage takes place, and Tom—the self-engaged substitute—improves wonderfully in health, and finally in Blanche's regard. She finds, in the last act, that Clarence is really a bounder, and decides to stick to Tom. In one of the acts—location: Southhampton, L. I., during the bathing season,—there is a sensational rescue from the roaring surf, offstage, which is excitingly described.

CARLTON-O'DENISHAWN SUIT UP

The Carle Carlton suit against Florence O'Denishawn, the dancer, which seeks to enjoin her from working for Flo Ziegfeld, came up again last week in the form of a motion, granted by Supreme Court Justice Tierney, to examine both the dancer and Ziegfeld before the case comes to trial. Carlton, producer of "Tangerine" and more or less famous for his exploits in the theatrical world, brought suit against O'Denishawn last year, just one day before she was to open in the Ziegfeld "Follies," alleging a contract with her which still has three years to run. The temporary judgment was denied at that time, and the case did not come up on the calendar until several weeks ago.

At the time action was begun, Carlton was represented by the law firm of Prince & Loeb. After the injunction was denied, he changed his legal advisors, engaging Nathan Burkan. Burkan, it is reported, did not wish to allow the case to come to trial, so Carlton switched back again to Prince & Loeb. O'Denishawn and Ziegfeld are represented by Bickerton, Wittenberg & Fleisher.

The examination of the dancer and Ziegfeld will be held on May 22.

GERMANS PAN "EASIEST WAY"

"The Easiest Way," Eugene Walter's play, produced a number of years ago by David Belasco and revived by him this season, had its first German production in Berlin last week. A company of American actors played the piece and after the first performance the German newspapers criticized it severely. One said "The play is representative of the nursery, which Anglo-Saxons call the theatre."

Charles Meredith, the American movie star, played the lead in the piece.

BARA BACK IN FILMS

Theda Bara, who left motion pictures two years ago to appear in "The Blue Flame," under the direction of A. H. Woods, and who, since the close of that play, has been making personal appearences in various motion picture theatres throughout the country, will begin work once more in films shortly. She will now "vamp" for Associated First National releases.

LOCAL MUSICIANS MAY REVOLT AGAINST AMERICAN FEDERATION

Musical Mutual Protective Union Will Meet to Decide Action to Be Taken Because of Denial of Appeal to Be Reinstated in Federation

The ranks of the Musical Mutual Protective Union have been seething with indignation since the delegation appointed to attend the annual national convention of the American Federation of Musicians returned from Grand Rapids the latter part of last week with the report that the appeal from the order of Jos. N. Weber, President of the Federation, revoking the M. M. P. U.'s charter had been denied. The M. M. P. U.'s delegation was headed by Anthony Mulieri, president.

Each day since the denial of the appeal for reinstatement the great assembly hall of the M. M. P. U.'s building has been black with excited members discussing the matter, the thousands of New York musicians overflowed onto East Eighty-fifth Street, the hall not being large enough to hold them all.

The great majority of the members of the Musical Mutual Protective Union are eager to test the strength of President Weber, of the Federation, in the courts, feeling that they would be successful in a suit to force the reinstatement of the union in the parent body. Many of them are of the mind that the M. M. P. U. should strike out for itself in opposition to the Federation's local body, the recently formed Local 802, to which almost all of the members of the M. M. P. U. belong, as they would not be able to work without such membership.

The membership of the M. M. P. U. and Local 802, which are practically identical, are against the present form of government of the latter union, which is not an elective one, but is headed by men appointed by and only answerable to the National Executive Council and President Weber of the American Federation of Musicians. The original plan, made at the time of the settlement of the local musicians' strike and lockout last fall, was for the amalgamation of both unions under the charter of Local 802, but since it has developed that the Federation does not intend to change the government plan of Local 802 so that the musicians can govern themselves, a wide breach has arisen.

Before the M. M. P. U.'s delegation left for the Grand Rapids convention the general membership, at a midnight meeting, voted that entire freedom of action be allowed President Mulieri to do as he wished if the American Federation of Musicians denied the request for reinstatement of the union. President Mulieri is of the opinion that the matter should be taken to the courts now, but has decided to put it up to the members and let them vote upon it. To this end, a general meeting will be held some night next week. So strong is the movement among the rank and file of the membership for the casting off of all ties with the national body of musicians' unions, which is affiliated with the American Federation of Labor, that many are of the opinion that this course will prevail.

At the convention in Grand Rapids, which re-elected Weber as president for another year, Mulieri was allowed to make an address in which he pleaded for fair play for the 10,000 musicians of New York, forming the strongest union of musicians in the world. He asked the convention to give to the New York musicians only what union musicians all over the country have—the right to govern and guide their own destinies.

NEW COLORED CAST SHOW OPENS

A new all-colored company, called "The Southern Follies of 1922," including a number of well-known vaudeville acts, has been formed and opened on Monday of this week at the Lafayette Theatre, 133rd street and Seventh avenue. The show is of the revue type, and includes acts such as Harper and Blanks, recently in Shubert vaudevile, Casner and Saunders, Love and Schenk, The McLarens, Dave and Terese, The Clifford Trio and a chorus of twenty. It is booked by Al Herman and Bert Jonas and plays a full week at this house, after which it will either tour or go into a cabaret.

BURLINGTON BARS CARNIVALS

BURLINGTON, Vt., May 15.—Burlington, which has for years been a mecca for the carnival has put a ban on this type of show. The local American Legion Post is to be allowed one license and other than that none will be granted.

The ban grew out of the visits of seven different shows of the carnival type which caused all sorts of trouble for the city officials.

"TILLER GIRLS" FOR "FOLLIES"

John Tiller, English dancing teacher, who has been in New York for the past week brought with him a new group of girl dancers that will appear in the new Ziegfeld "Follies." The "Sunshine Girls," a big dancing act in the Dillingham show "Good Morning, Dearie," and the "London Palace Girls" in the Fred Stone show are two of the famous "Tiller Girl" acts.

NEW KANSAS HOUSE OPENS

WITCHITA, Kan., May 15.—The new Miller Theatre, in this city, opened its doors to the public last week. The Miller is said to be one of the most beautiful theatres in the West. It plays vaudeville and pictures, the vaudeville being booked by the Pantages office.

NEW A. E. A. MEMBERSHIP RULING

All members of the British Actors' Association desiring to join the Actors' Equity Association must show paid-up cards to date in order to be exempt from paying the initiation fees, according to a new ruling passed by the Equity Council last week. If the English actors are not paid up to date in their home organization they must pay both initiation fees and dues to join Equity. According to the terms of the agreement between Equity and the British Actors' Association members can become transferred without the payment of the initial fee.

WINTER GARDEN SUES SINGER

The Winter Garden Company, of which J. J. Shubert is president, filed an action last week against Lucille Chalfont, the singer, at present appearing for Loew, for $75 alleged to have been loaned to her. The papers were filed in the Third District Municipal Court. Miss Chalfont has filed answer, denying the charges in general. She played in Shubert vaudeville this season.

WYNN SHOW TO STAY ON B'DWAY

"The Perfect Fool," which is playing at the George M. Cohan Theatre, in which Ed. Wynn, is being starred, will continue to play at this house until the last week in August. It will leave New York in time to open on Labor Day at the Illinois Theatre, Chicago, for a run in that city.

LYRIC, OKLAHOMA CITY, CLOSES

OKLAHOMA CITY, Okla., May 15.—The Lyric Theatre, the oldest theatre in this city has been abandoned and will be converted into a business building. The Lyric played vaudeville and pictures.

OKLAHOMA PALACE CLOSES

OKLAHOMA CITY, Okla., May 15.—The Palace Theatre, at this city has closed for the Summer months.

JUDGE MACK CHARGED—NOTHING

The dispute between the Producing Managers' Association and the Actors' Equity Association over the proportion each should pay of the fee of Federal Judge Julian W. Mack for arbitrating the claim put forward by the P. M. A. that Equity Shop was in violation of the agreement entered into by the two organizations after the strike in 1919—which Judge Mack decided in favor of Equity—was most effectually settled last week when Judge Mack notified Equity that there would be no costs at all for his services, as he never accepted remuneration for public or "quasi-public" services. According to a letter which the judge wrote to Equity, the P. M. A. had never corresponded with him since he decided the case against it last winter.

The Equity-P. M. A. argument over Equity Shop which Judge Mack decided was exceedingly important, as upon its outcome rested the probable fate of the actors' union, at least in regard to enforcing closed shop conditions. Judge Mack, after hearing arguments of both sides at his home on Long Island, rendered a sweeping decision completely cleaning Equity of any charge of breach of agreement.

Several months went by before the question arose of paying the fee which it was expected Judge Mack would ask. Finally Equity got in touch with the P. M. A. and discovered that the judge had not been paid by it. Equity had proceeded upon the belief that the loser in the arbitration would pay the costs, as is usually the case. Arthur Hopkins, who represented the managers' organization in the matter, contended that Equity had agreed to split the fees equally, whatever the outcome of the arbitration, but this was denied by Frank Gillmore, of Equity.

Recently, in order to avoid being discourteous to Judge Mack, Mr. Gillmore wrote to him asking him to proportion the amount of the fee each should pay. It was then that Judge Mack answered that there were no costs whatsoever, and also asked that the P. M. A. be notified of this, as they had never heard from them.

TO HELP UNFORTUNATE ACTORS

WASHINGTON, D. C., May 15.—The Prisoners' Relief Society, an organization which was incorporated in West Virginia seven years ago to help ex-convicts, and the families of men and women in prison, particularly of the show guild, and which has announced plans of instituting civil action against "organized charity associations" has engaged as its counsel attorney Raymond Neudecker, of this city.

The society has taken special interest in show folks who have by any chance strayed from the narrow path and has been instrumental in having actors released from prison after spending nominal terms incarcerated. Jobs are procured for men and women who have spent "time" behind prison bars and destitute dependents of convicts are assisted in financial and other ways.

WOMEN PROTEST FILMS

WASHINGTON, D. C., May 15.—A delegation representing a number of national and local women's organizations has drafted a protest against the showing of the films "Devastated Austria," and "Devastated Hungary" in the United States. The delegation will make their protest to Will H. Hays, at the convention of motion picture theatre owners here. The women ask that unless the pictures "Devastated France" and "Devastated Belgium" are shown at the same time and place that the presentation of the pictures be forbidden.

ONE LEFT ON SHUBERT CIRCUIT

The Majestic Theatre, Boston, is the only house that is playing Shubert Vaudeville this week, and it is expected that this house will close on Saturday night. It was intended to close it last Saturday night, and keep Philadelphia open, but "Made In Philly," which was playing at the Philadelphia house was not doing business and that house was closed last Saturday. Detroit also closed on Saturday night. The "Whirl of New York," is playing at Boston.

"DIVINE CROOK" IS FINE PLAY

STAMFORD, Conn., May 12.—"The Divine Crook," which had its premiere here last night, is a melodramatic play which ought surely to make a good impression upon metropolitan audiences. Written by Bayard Veiler, with Florence Reed in the stellar role, A. H. Woods has made a splendid production. The play is well staged and offers no rough edges. The drama was suggested by one by de Flers and de Croisset. The theme of its plot is an unusually interesting one and is handled with deftness.

Miss Reed's ability as an actress is unquestioned now, and she upholds her former work, in fact adds to her reputation by her accomplished deliniation of the interesting character painted by the author. Her supporting cast is exceptionally good, including such people as Faire Binney, Raymond Hackett, Francis Byrne and Percy Ames. Others in the cast are William B. Mack, Tom Gunn, Fred Kerr, Frederick Burt, Jack Amory and Rosamond Corliss.

The regeneration of a woman by the remodelling of her scarred face, which causes her to live up to the likeness she bears to a picture of St. Anne, is the crux of the story.

Kate Morris is the daughter of a burglar who, in an effort to steal a certain deed from a safe, is shot. He gets away with some jewelry, but misses the deed. The police follow him home, but are misled by a ruse of the daughter. With her new face, operated upon by a surgeon who gained his experience in the war, she leads a band of desperate characters. She returns the stolen jewels to their owner at his country home, in order to be able to gain admission to his safe, where the deed is kept. She is invited to visit there, accepts the invitation and falls in love with the owner. Here her better nature asserts itself; she reproves a flapper who is smoking cigarettes and drinking whiskey. After breaking into the safe she is discovered by a crippled boy, who thinks she is St. Anne. His belief causes her to undergo a spiritual regeneration and as she kneels before a portrait of St. Anne the crippled boy is marvelously made well and some few remaining scars on her head disappear.

KILLED IN AUTO ACCIDENT

CHICAGO, May 15.—George Wells, a vaudeville actor, while driving his automobile on the way to the Aristo Theatre, where he was engaged to play this week, collided with a truck and was instantly killed.

An examination revealed the fact that death was caused by a fracture of the skull. His body is at the Alexian Brothers Hospital awaiting the arrival of relatives that are expected to reach Chicago this week.

SAVAGE BUYS GERMAN OPERA

Henry W. Savage, now touring Europe has purchased the American producing rights for a light opera now running in Berlin called "The Inn of Love." He also has acquired the rights of Franz Lehar's latest operetta "Frasquita" which had its premier in Vienna last week.

ROCK SUED BY LIGHTING CO.

William Rock was named defendant in a suit filed last week for $511, alleged to be due for lighting apparatus sold to him in January, by the Display Stage Lighting Co., Inc., of No. 314 West Forty-fourth street.

NEW HOME FOR AVENUE A

A new theatre is to be erected at No. 98 to 108 Avenue A, by Rudolph Sanders. The house will play vaudeville and pictures, and the location is within a few blocks of Loew's Avenue B. The new theatre will have a seating capacity of about 2,500.

SUPPORTS MAGICIANS' FIGHT

The fight now being conducted by the Society of American Magicians against the public exposing of magical acts and illusions is being supported by the Actors' Equity Association.

MONSTER N. V. A. BENEFIT SHOWS BREAK ALL RECEIPT RECORDS

Hippodrome and Manhattan Opera House Packed to Doors with Enthusiastic Audiences That Witnessed Greatest Vaudeville Show Ever Presented—Receipts Over $100,000

At twelve minutes past eight on Sunday night, Ben Roberts lifted his baton, and twenty-seven musicians in the pit at the Hippodrome, blared out the opening overture to the Sixth Annual Benefit given by the National Vaudeville Artists, Inc., billed in advance as "the greatest vaudeville show ever seen," a billing which took in quite a lot of territory, but a show which lived up to its billing. At the same time, the orchestra at the Manhattan Opera House, went through the same ceremony, where another crowded house witnessed the same show given at the Hippodrome, for the same purpose.

At least one hundred thousand dollars must have been taken in between both houses, with seats selling at one, two, three, and five dollars, with boxes at the Hippodrome getting as much as fifty and sixty dollars per box. On the stage of the Hippodrome, was another testimonial to the kind-heartedness of the vaudeville actor. The money raised is to be devoted to the N. V. A. insurance fund for the actor and other actor benefits. Hundreds of acts who, owing to engagements on the road, were unable to attend the show, did not hesitate to buy tickets because of that fact. They did buy them, and bought several hundred, and after paying for them, sent the tickets back with the suggestion that the tickets be sent to the hospitals and be given to the wounded ex-service men there. A number of buses were filled with the ex-service men, who were given seats on the stage. Had the actors who had sent their tickets to these boys witnessed their actions during the show, they surely would not have regretted doing so. Here, an armless sailor stamped his feet with delight, when he could not applaud with his hands.

The program, which sold for twenty-five cents, consisted of over two hundred and fifty pages, and on the advertising alone, netted the N. V. A. forty thousand dollars. Between the program, the Hippodrome, and the Manhattan Opera House, the National Vaudeville Artists have benefited to an amount from one hundred thousand, to one hundred and twenty-five thousand dollars.

Pat Casey, Edward V. Renton, and William J. Sullivan officiated as stage-managers. Edward V. Darling and George Gottlieb arranged the running order of the acts. It is to their credit, that there was no disorder of any kind whatsoever in the running of the show, but just one solid hit after another. Members of the N. V. A., mostly ladies, officiated as ushers and program sellers.

Following the overture by Ben Roberts' and his orchestra, who, by the way, must be given all the credit in the world for playing thirty-five acts straight through, without making one miscue, or mistake in tempo, the curtain went down, and the two hundred and fifty members of the B. F. Keith's Boys Band, in an imposing array, under the direction of Mr. Tracy (director of music in Morris High School), received an ovation first on their appearance, and then on their excellent rendition of Victor Herbert's "Babes in Toyland," featuring the "March of the Toys."

Jack Lewis and Jack McGowan switched off every now and then in making announcements of the acts. Jack Lewis started it off by introducing the Eight Blue Demons. And demons they showed themselves to be with a series of whirlwind tumbling and acrobatic stunts.

The Marion Morgan Dancers aren't number two act as a rule, but one doesn't go by rules at benefits, especially N. V. A. benefits. Six girls from the act went through a dance number while the stage was darkened slightly to give a silhouette effect to their work. Jane and Katherine Lee were the next to run on, and the kiddies gave a new angle of their abilities to the public, who have thus far only seen them in pictures or in speaking parts, by showing how they can sing and dance. They did two numbers, doing a mean "Chicago" after the first, and a "shimmy" after the second.

Mabel Ford brought down her entire orchestra, with D. Apollon, her dance team, Golden and West, and a very welcome surprise in her sister, Dora Ford, who has retired from the stage and has not worked for the major part of this season. Both Mable and Dora did a routine, followed by Golden and West, and a finale with the entire company. Their orchestra also rendered a number, and gave their drummer an opportunity to do a jazz solo dance.

Gus Edwards and his company, including Chester Fredericks, Hazel and Alice Furness, and Sandy, did the entire "Old New York" scene, costumes and all, not omitting a number.

The entire Cansino family, which as a rule can only be seen in vaudeville or production as two distinct acts, were united in an episode of Spanish dancing. Eduoard and Elisa Cansino, and the Cansino Brothers, making four all together. One of the brothers broke one of his castinets, but then he didn't have to worry as a great many in the audience almost broke their hands applauding them.

The Yip Yip Yaphankers did practically their entire act, with laughs for the comedy, and applause for their acrobatic work, running about equal in weight. Try to picture over five thousand people laughing and applauding and you have the result.

And then try to picture an audience of over five thousand people the majority of which either own, or have ridden in automobiles, witnessing the trials and tribulations of the Flivvertons in "The Family Ford," written and staged by W. C. Fields, and see the result you get. The biggest laughing hit possible. The entire act was given.

Joe Howard and Ethelyn Clark also found themselves well-known and received a reception on their entrance which was rivalled only by the applause given them on their exit, after rendering two of Howard's old songs, Miss Clark showing two wonderful parts of her wardrobe, a mink coat, and a beautiful gown. The description we give isn't worthy of the clothes.

Willie and Joe Mandel started in to get laughs here, by insisting upon coming on, doing this several times until a few hours later when they did their act. Jack Lewis refused to let them go on each time. As they were sent back to their seats for the first time, Thelma and Marjorie White, the two kiddies who have sprung into wonderful popularity this season, were announced. They did two songs and dances.

Jack McGowan then came out and made his first announcement in a manner which he kept repeating every time he appeared, by yelling, "O—Oh—ladies and gentlemen," and then going into a tribute to the act he was about to announce. Julia Arthur was the cause of his spasm the first time, and was worthy of it. She recited the "Battle Hymn of the Republic."

Williams and Wolfus did the bit with their orchestra leader, another with Herb Williams at the grand piano while Miss Wolfus sang. The "Veterans of Variety," with E. E. Rice, Leonard Grover, Ed Begley, Annie Hart, Eddie Gerard, Laura Bennet, Katie Rooney and Frank McNigh, appeared in an ensemble

(*Continued on page 26*)

FRISCO THEATERS CUT PRICES

SAN FRANCISCO, May 15.—A twenty per cent cut in admission prices went into effect at the Tivoli Theatre last week, and it is expected that other theatres with a similar policy will follow suit shortly. The evening prices of the Tivoli are now 40 cents; matinees including Saturdays 25 cents; Saturday nights, Sundays and holidays, 50 cents. These prices include war tax. The policy will be two feature pictures, elaborate musical presentations and the usual short reels, featuring First National attractions.

That other downtown houses will fall in line is almost sure, for it is generally conceded that the Golden Gate Theatre with its large capacity and low prices is making itself felt. With the opening of the Loew-Warfield, another big house which intends to have popular prices, low admission charges will become an established fact. It seems to be a case now of the prospective patron going shopping and looking over the admission prices before now entering a theatre.

AMATEUR SCORES IN "IRENE"

Mrs. Alice M. Mainardy, a talented Brooklyn amateur who scored a big success in the Brooklyn College Club show "You Never Can Tell," appeared last week in the title role of "Irene," the musical comedy which was produced by the Gregorian Players at the Academy of Music.

The big Vanderbilt Theatre musical hit which has played the world over was secured from the producer and author, James Montgomery who learning of the ability of the amateur cast consented to its production.

Mrs. Mainardy, was delightful in the title role of the piece and her work was fully as fine as many of the professionals that have portrayed the role in the various professional companies that have played the clever piece.

ONE NIGHTERS FOR "IRENE"

The number two "Irene" company closed last Saturday night at Meriden, Conn. This company has been on the road for thirty-seven weeks and during that time played one hundred and sixty-seven one night stands. The company was playing to good business and was closed only because of the approaching hot weather.

CHICAGO BUSINESS DROPS

CHICAGO, Ill., May 15.—Chicago enters into a new week without the opening of any new attractions and the retention of all its present shows, with the exception of "The Night Cap," which closed its local run at the Playhouse on Saturday night and sent that theatre into the dark column.

The sudden turning of summery weather has raised havoc among the attendance at the standard theatres. A falling off of business is being reported by nearly every loop house, even the Blackstone where Frank Bacon is acting "Lightnin'," is said to be playing to decreased patronage.

"Lightnin'," enters its thirty-seventh week with prospects of remaining here the entire Summer.

"The O'Brien Girl," continues to run along briskly at the Grand Opera House. It is now in its seventh week.

McIntyre & Heath continue to draw well at the Apollo Theatre and bid fair to remain there throughout the warm weather.

"Anne Christie" has well established its self at the Cort Theatre, where it is reported to be playing to excellent business.

May Robson, who has surprised Chicago, will remain on at the Olympic acting "It Pays To Smile."

"Just Married" is making an impression at the La Salle.

"Lilies Of The Field," a successful production, continues to play to increasing business at Powers.

"Liliom," another success, goes on at the Garrick.

"Molly Darling," undergoing changes, will continue to keep the bulbs lit at the Palace Music Hall.

SINGER QUELLS PANIC

Marie Mashir, prima donna with "Eugen Onegin," prevented a stampede by the audience, by her coolness in putting out a fire on the stage while she was singing a number in the "love-letter" scene. A large candle, burning underneath a silk shade, which caught fire was the cause. The audience noticed it before Miss Mashir, who had her back to the shade. When she rose and saw the shade burning, she pulled it down, and stamped the fire out with her feet, singing her role without a change in her voice.

"111" cigarettes

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10¢

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DROP IN SHOW PRODUCTION COST STARTS PLANS FOR NEXT SEASON

Big Cut in Scenery and Costumes Responsible for Preparation of the Starting of Many Shows—Day of the Lavish Production is Nearly Over

About the only development during the past twelve months which is favorable to the theatrical industry is the reductions which have been made in production costs, amounting on the average to about 25 per cent. While managers have beeen forced to reduce admission prices in the face of continued poor business the high wages paid to stage hands, musicians and other theatre employes, outside of the talent, have been reduced very little if at all. In keeping with the general reduction in the necessities of life, especially clothing and articles of like nature, the cost of costuming, scenery and stage equipment have fallen somewhat.

Costuming costs about thirty per cent less now than a year ago; scenery about twenty per cent under last year's prices, and other stage equipment a like amount. The savings thus afforded are not to be lightly overlooked, as hundreds of thousands of dollars are expended each year upon fitting up and costuming the many shows produced, especially musical comedies and revues.

In considering the advantages to the business from the reduced cost of productions, the chances of there being more shows brought out this summer and fall than would otherwise be produced must not be overlooked. With smaller initial investments facing them, producers will be encouraged to take a chance on the possibilities of success or failure.

Right now there is playing on Broadway a musical comedy which cost under $10,000 to produce. A year ago it would have cost at least fifty per cent more. The scenic effects and costumes are by no means cheap looking or flashy and the uniformed spectator would reckon the cost at a figure way above the real one.

Not only have show-producing costs dropped a great deal, but producers who have heretofore gone in for immensely costly productions on which they have spared no expense, sensing that the public is tiring of the merely pictorial show, are cutting out in a measurable degree the extravagant settings and bending their efforts toward preparing better, and more entertainment. This trend naturally is of benefit to the stage profession as a whole, as it means more jobs for actors and actresses.

The movement back to normalcy in the theatrical industry would of course be given a tremendous impetus by the anxiously-sought reduction in railroad rates and amusement taxes now being urged by theatrical managers at Washington. There appears to be a good chance of such a reform, especially in the matter of railroad rates, before the close of the current year. Should what is eagerly awaited really transpire the entire industry would advance a long distance along the road to recovery.

If the theatrical managers can induce the stage hands' and musicians' unions to co-operate with them in meeting the existing conditions it will mean another step forward to a more solidly-founded industry.

This co-operation they expect to receive.

PLAY JURY PLAN APPROVED

Final approval for the censoring of the stage by public juries was given last week by all the various theatrical organizations and reform groups interested at a meeting held at the rooms of the Society of American Dramatists on West Forty-fifth street. The Producing Managers' Association gained a concession from the sponsors of the plan which obliges the jury, in case they decide against a play, to call in the producer or author and discuss its proposed action with him. This concession will allow the manager to make such changes, if possible, as the jury deem are required in the play, before their decision is made public.

A panel of 300 citizens, including many prominent men and women, has been selected and ratified by the various groups, all joined under the title of the Joint Committee Opposed to Political Censorship, and will be presented to the City Clerk this or next week. The City Clerk, acting only upon complaints made by playgoers, will draw a jury of twelve to see the show complained against. The jury will see the play in a body, withdraw in the company of either the manager or author, and work out its decision.

FORTUNE IN GATTS' PLAY

One of George M. Gatts' "The Unloved Wife" companies is playing at the Shubert-Teller Theatre in Brooklyn this week, with a special matinee daily for women only, and another company is playing at the Yorkville Theatre on East Eighty-sixth street.

Gatts is said to have made $90,000 on this play during the past six months, during which time he put out four road companies. His advertising is said to be important in putting the show over. The ads run on this order: "No Children Admitted." "Does Your Husband Really Love You?" "Is Marriage a Failure?" etc.

ALTERATIONS FOR POLI THEATRE

WILKES-BARRE, Pa., May 15.—The Poli Theatre, at this city is undergoing extensive alterations.

"TAVERN," BOSTON'S NOVELTY

BOSTON, Mass., May 15.—The only novelty here this week, and it is one of the first water, is George M. Cohan's production of his great farce, "The Tavern," with himself in the title role. The Tremont Theatre opened with this attraction on Monday night to a great house. "Little Nellie Kelly," another Cohan production, is advertised to follow.

There are but four other legitimate attractions playing here, two theatres being dark, the Hollis Street and the Shubert, which closed on Saturday with "The Chocolate Soldier."

"Sally," at the Colonial, is jamming them in at each performance. It is now in its fourth week.

"The Last Waltz" still continues to good business at the Wilbur. This is its fifth week.

"Smooth as Silk," with William Courtenay is playing the fifth week of its engagement at the Selwyn. Its "last weeks" are now being advertised.

"Ladies' Night" is in its third week at the Plymouth Theatre.

"The Gold Diggers" closed its four week engagement at the Tremont on Saturday night, giving way to "The Tavern."

GIRL DANCES IN COURT

An exhibition of a gypsy dance in the Yorkville court last week before Magistrate McAdoo won for Mignon Moore her discharge on the charge of presenting an immoral dance in the Gypsyland Restaurant at No. 310 East Eighty-first street. With Miss Moore, four other persons, Alexander Schwartz, owner of the place, his wife, Julius Ferger, manager, and Samuel Greenbaum, head waiter, arrested for arranging an immoral dance, were also discharged.

It was at Migistrate McAdoo's request that Miss Moore gave an exhibition of her dancing. The arrests had been made by detectives of the Special Service division, who had entered the restaurant in evening clothes with women companions and had, according to their statements, purchased wine.

LABOR COMMITTEES CONFER

The special committee of the International Theatrical Association which conferred with the executive committee of the American Federation of Musicians last week at its national convention in Grand Rapids, Michigan, regarding the establishment of new terms and working conditions for next season, returned to New York on Friday. The members of this committee of the managers' association were Walter Vincent, president, Lee M. Boda, general manager, and Lignon Johnson, counsel.

Mr. Vincent addressed the executive committee of the musicians' federation, stressing the great need of co-operation between managers and employees this coming season because of the need to rehabilitate the theatrical industry upon the existing nation-wide conditions. Proposals, general in nature, were submitted to the union leaders and it was decided to meet again during the summer in New York to make a final agreement.

While the requests of the special committee of the International Theatrical Association covered generally the various branches of the industry represented in the membership of the organization, especial attention was paid to the necessity of new scales and working terms for travelling and New York stage hands. The necessity for similar standards in all parts of the country was also pointed out, but, as conditions and living costs vary greatly, it will only be upon request that the I. T. A. will undertake to arbitrate individual local arrangements.

The musicians' committee will confer in the summer with the main employment committee of the I. T. A., which is composed of Alfred Aarons, Ralph Long, Abe Harris and several others.

On Tuesday of this week Lignon Johnson left for Cincinnati, Ohio, to make the preliminary arrangements for the presentation of requests similar to those made of the musicians to the national committee of the International Alliance of Stage Employees, now in conference at the Sinton Hotel. The bi-annual convention of the International Alliance will open officially on Monday. Walter Vincent and Mr. Lee Boda will leave for Cincinnati later this week to make the formal presentation. The final arrangements with the stage hands will also be delayed, until the summer, when committees appointed by both bodies will confer in New York.

HILL SHOW CLOSES SATURDAY

Gus Hill's "Bringing Up Father" Company, of which Frank Cosgrove is manager, will close its season on Saturday night at the Imperial Theatre, Chicago. The piece was to have closed last Saturday at Racine, Wis.

EVA FAY

The Psychic Marvel of the 20th Century in her weirdly wonderful offering "Thaumaturgy." Back in New York after a year's absence, and now playing the Keith houses.

American and European managers and agents are invited to see this artist, this week (May 15) at Proctor's 23rd Street Theatre.

HALLIGAN HAS TO QUIT PARIS

William "Bill" Halligan, vaudeville actor, humorist, "kidder" and all round good fellow, who at a moment's notice talked himself into a trip to Europe with Jack Dempsey and his party, is now in Berlin.

Not by choice, for Bill would rather be in Paris, and when he left Broadway planned to spend the greater portion of his time in the French city. Bill, however, made a wager, a frequent habit with him and he lost, the result of which bars him from Paris.

The wager was made by Halligan with Tommy Lyman, American singer, who is entertaining at the ladies' smoking room of the New York bar, in Paris.

Halligan offered to make a wager of $200 with Lyman, that the latter could not sing any song that the actor called for. Lyman said that $200 sounded good but that he was so sure of winning, that he would prefer to wager something more valuable.

"What is it?" demanded Halligan.

"I know that next to living in God's country back home there is no place in all Europe that you would rather be than in Paris," Lyman replied. "And it's the same with me." The one that loses the bet has to leave Paris, and the one who wins can stay. Is it a go?"

Halligan was staggered, but accepted. The singing memory contest was staged the following night and Charles Herrick acted as judge. Halligan called for songs that were hits a score of years or more ago and then countered quickly with successes just off the bat from New York.

Lyman filled every order, and in the course of four hours sang sixty-one songs, all requested by Halligan.

Herrick awarded the wager to Lyman and Halligan left to buy his ticket. A number of sporting writers and members of the Dempsey party accompanied Halligan to the train that night.

"I lost all right," said Halligan, "and I will live up to the bet. I'm off to Berlin, I'll take my medicine like a man. I knew Lyman had a voice, but never gave him credit for such a memory."

Halligan is planning to leave Berlin shortly to witness the famous Passion Play at Oberammergau.

MEYER DAVIS SUES JOHNS

Meyer Davis, the orchestra manager, began an action last week for $1,000 damages, alleging breach of contract, against W. Brooke Johns, the banjoist and singer, at present appearing at The Tent, formerly the Cafe Dansant, on West Fifty-second street. Davis charges in his complaint, which was filed in the Third District Municipal Court, that he has a contract with Johns, signed in December, 1921, for a year and forty-five weeks, whereby the entertainer was to pay him all over $125 a week that he earns. It is alleged that, since March of this year, Johns has been earning an average of $500 weekly at The Tent, the Ted Lewis Club, and in "Tangerine," but has refused to pay over the amount specified in the contract.

The agreement signed last December specified that Johns was to receive $125 weekly and that Davis was to pay him $75 each week he did not work. Sometime after this, it is charged, Johns refused to carry out the terms of the agree- but on March 15, 1922, entered into a second contract in which he was allowed to accept all engagements other than ordinary orchestra jobs, and was to pay Davis all he earned over $125 per week. The suit was brought through the law offices of O'Brien, Malevinsky & Driscoll.

NEW THEATER FOR DERBY

DERBY, Conn., May 15.—A new 1,600 seat theatre is being erected in this city by I. J. Hoffman, of Ansonia, Conn. The new house will play vaudeville and pictures.

NEW REVUE AT PARKWAY

A new fourteen people revue opened last Saturday at the Parkway Palace, on the Ocean Parkway, Brooklyn. The show was staged by Leo J. LaBlanc, of the LaBlanc & Gilman offices.

VAUDEVILLE

LOEW-WARFIELD FRISCO HOUSE OPENS

SEATS 3,000 AND COST $1,250,000

SAN FRANCISCO, May 15.—Loew's Warfield Theatre here, which is directly opposite the Golden Gate, the Orpheum Junior house, opened last night. The Warfield is one of the most interesting edifices which has been erected in this city in years. At a cost of approximately $1,250,000, the theatre occupies the site at the junction of Golden Gate Avenue, Taylor and Market Streets. The building is comprised of stores, offices and the theatre, which has a seating capacity of 3,000. The theatre is a most original edifice, being in the shape of a fan. This character is not only carried out on the orchestra and balcony floor but likewise in the ceiling in which a beautiful mural is painted. Another feature of originality is the ornamental stair-case reaching from the ambulatory to the mezzanine foyer and to the cross aisles in the balcony.

The opening bill includes: Grace Cameron as headliner, Viola Dana in person appearing in a sketch, Franchini Brothers, Fred's Pigs, Batchlor, Vert and Co. and Monte & Lyons.

The Warfield has been named after David Warfield by Marcus Loew and is a monument to the long friendship of the two men. The new theatre has been named as a mark of high esteem in which the theatre-owner regards the actor.

The Warfield, is the three hundredth theatre built by Marcus Loew, and is the Western end of his chain of houses that run from Coast to Coast and from the Gulf of Mexico into Canada.

On Saturday, a delegation of motion picture stars, too numerous to mention, arrived here from Los Angeles to participate in the dedication services, which were held on Saturday. The delegation was met at the train and paraded through the streets, to City Hall, and thence to their hotels. The dedication services and performance which was held on Saturday night was devoted to the presentation of many motion picture stars who made short addresses. Governor Stephens and Mayor Rolph took an active part in the dedication.

The house has a special Moller organ which was brought from Hagerstown, Maryland, and cost $150,000.

WILL ROGERS IN VAUDEVILLE

CHICAGO, Ill., May 15.—Will Rogers, star of the Ziegfeld Frolics, has been enticed to accept a week's engagement in vaudeville, for a reported salary of $5,000. Mr. Rogers is this week appearing at the Roosevelt and Chateau theatres, receiving $2,500 from each house. The Roosevelt is a loop picture theatre and the Chateau is a vaudeville house, booked from the Chicago offices of the Pantages Circuit.

PANTAGES HERE IN JUNE

Alexander Pantages will arrive in New York from the Coast in June. He will go over plans for the organization of the Eastern booking office of his circuit with Ed. J. Fisher, who was recently appointed to succeed Walter Keefe. It is understood that Fisher will remain in the East in charge of the office here.

Fred C. Curtis, who left the Pantages office shortly after the departure of Walter Keefe, is back again in the New York office, and is once more looking after the welfare of the Miles houses attached to the Pantages circuit.

MOSS' GRANT THEATRE STARTED

Construction was started this week on the new Grant Theatre, which is to be added to the chain of the Keith-Moss houses. The house is being built at Tremont and Webster Avenues, in the Bronx, a block away from Fox' Crotona Theatre. It will seat 3,000, and will play a policy of split week vaudeville and pictures, playing six acts each half of the week. Offices and stores are now being rented in the building. The theatre will be ready for an opening during the latter part of next season.

GRACE NELSON FOR ORPHEUM

Grace Nelson, the "American Made Prima Donna," will open for a tour of the Orpheum circuit in San Francisco on June 25th. Special publicity is being prepared for her, featuring her gown made of 30,000 rhinestones, each stone weighing a carat and a quarter. The total weight of the rhinestones is forty-eight pounds, which, added to twenty pounds of mounting, and the weight of the material, will make the total weight of the gown about seventy pounds.

ENOZ FRAZERE INJURED

While doing his act at the Columbia Theatre, on Friday night, Enoz Frazere, a trapeze artist, missed a trick and fell from his apparatus injuring his scalp. A physician was called immediately and Frazere refused to take an anesthetic while the doctor sewed the scalp wound. Frazere did his act as usual on Saturday.

N. V. A. TEAM WINS FIRST GAME

The baseball team of the National Vaudeville Artists' club played their first game of the season last Friday, in Central Park, against a semi-professional team called The Lenox Giants. The game, which ran for six innings, resulted in a victory for the actors by a score of six to four.

RIVERIA CLOSES JUNE 4

The Riveria Theatre in Brooklyn, which is one of the Greater New York Theatres Corporation's houses (the Keith-Moss organization), has been scheduled for closing on June 4th. The house plays a split week policy of six acts and pictures, booked by Danny Simmons. It will reopen in September.

CORRINE TILTON RETIRES

SAN FRANCISCO, May 15.—Corrine Tilton, who recently closed her revue on the Orpheum circuit, is back in this city, where she will settle down to a domestic life. She married Bert Levey, owner of the circuit on the Coast bearing his name, during the past season.

GET DUEL AND WOODY ACT

Elliot Griffen and Pauline Saxton have purchased the act formerly used by Duel and Woody, called "A Box-Office Attraction," written by Paul Gerard Smith. They are rehearsing the vehicle at present and will open next week on the Proctor time with it.

ACT PUTS IN BUSY NIGHT

Williams and Wolfus, vaudevillians, put in a busy night on Sunday of this week. The act appeared at the Palace Theatre, the New Amsterdam, the Hippodrome and the Manhattan Opera House, all between the hours of 8.15 and 11 P. M.

HEALY AND CROSS SAILING

Healy and Cross, who have been appearing in a number of the local vaudeville houses, will sail for England on June 12. They will play a few weeks in the London halls.

BIG SHAKE-UP FOR CHICAGO AGENTS

MORE EFFICIENT WORK WANTED

CHICAGO, May 15.—A big shake up among the employees and agents of the big vaudeville offices is said to have been decided upon and some drastic changes are to be made this week. This shake up will, it is reported, apply not only to the big office staffs but to the offices of the various artists' representatives as well.

J. J. Nash, head of the Western Vaudeville Managers' Association, when seen by a CLIPPER reporter said: "It is true that we are to eliminate a number of employees." He refused to mention the names of any slated to go but said the changes would be made this week.

More efficient work is to be demanded and the score or more that have been taking matters easy are said to be in line for a change.

Artists' representatives, it is said, have been informed that hereafter if they are to enjoy the privilege of holding a booking franchise will have to look after their business personally and not leave matters in the hands of assistants. All artists' representatives on both circuits will have to attend to the booking of their acts personally, and will be obliged to keep certain booking hours in addition to keeping in close touch with the office at all times.

VAUDEVILLE HOUSES CLOSE

CHICAGO, May 15.—The Lincoln and Empress theatres here closed on Saturday night, for the remainder of the season, owing to poor business. No announcement of the closing was made in advance, the decision to close being made Saturday. The American, and the Kedzie theatres will be closed on Sunday, May 21st. The Academy theatre here is also expected to close the same day, unless a notable increase in business is seen. All the houses mentioned are booked through the Western Vaudeville Managers' Association.

EDWIN WEBER TO MARRY

Edwin J. Weber, conductor for Karyl Norman, the Creole Fashion Plate, will be married in June to Jewell Miller, a non-professional of Brooklyn. The marriage will be held about the same time that Creole is to marry Ruth Budd. Next season Weber will play piano for Ruth Budd, in addition to conducting the orchestra for Creole Fashion Plate, as both acts are to be booked on the same bills.

FULL WEEK ON SPLIT TIME

Princess Wah-Let-Ka has been booked over the Moss and Proctor split week houses for a full week's stand in each house, up to the last week in July, when she will leave for a tour of the Orpheum circuit. She opened this week at Moss Coliseum Theatre. A special advance man has been sent out from the booking office to make an announcement regarding her act at each theatre where she is booked a week in advance of her appearance.

SYRACUSE CONCERTS ENDING

SYRACUSE, May 15.—The fifth and last concert of the season of the Syracuse Symphony Orchestra, will be given at Keith's Theatre here on June 3. A feature of the programme, which will begin at noon, will be the singing of three numbers by the Liederkranz Choral Society under the direction of Prof. Albert Kraenslin.

CIRCULATING LIBRARY FOR N. V. A.

Arrangements are now being made for the establishment of a circulating library with several thousand books, to be installed in the National Vaudeville Artists' clubhouse, for the benefit of N. V. A. members. Clark Brown, of the Keith Vaudeville Exchange, has been placed in charge of the library until a definite working plan is made, and during the past week has already received several hundred books through donation.

A librarian will be appointed shortly to take charge of the entire library, with the aid of several assistants. The working plan will undoubtedly be made along the same basis on which the New York Public Library loans out its books, except for a longer time being allowed to acts for the holding of books and renewals, and special arrangements made for acts on the road who wish to borrow any number of books.

N. V. A. COMPLAINTS

George Hern has complained against the Lyceum Theatre at Booneton, N. J., claiming that while playing there on May 12, wardrobe was stolen from his dressing room, which had no lock on the door.

Billy Madden has filed a complaint against Margie Coates, stating that she discharged him from her act without notice.

Adolph Jelli, of the Jelli Brothers, has lodged a complaint against Michon Brothers in which he claims the latter are infringing on his "back spin" trick.

Frank Terry has filed a complaint against Jack Reddy, claiming that Reddy is infringing on his recitation, "Mr. Booze.'

Frank Terry has complained against Davis and McCoy, stating that they are infringing on his soldier recitation.

D. D. H. SAILS FOR EUROPE

D. D. H., vaudeville comedian, who has just finished a sixty weeks' tour in the two-a-day houses, sailed on Saturday from Montreal, on the Regina, for a summer's engagement in London.

D. D. H. has been engaged to appear with the Harry Lauder show.

His success in vaudeville has been exceptional, making his first appearance on Broadway a little over a year ago, and since then has been playing continuously. Although a young man, he is no stage novice, and his hit was no accident, as he has been on the stage for many years. In the spring of 1904, while appearing with a little one-night stand show in the Middle West, under the name of Dave Hall he sent an advertisement, which was printed in the CLIPPER, announcing that he was at liberty and would be pleased to hear from Broadway managers.

HAWK MUST PAY ALIMONY

CHICAGO, Ill., May 15.—Chief Sherman Charging Hawk, Indian vaudeville actor, who was sued last week for divorce by his partner-wife, was ordered to pay Mrs. Charging Hawk $10 per week alimony. The alimony allotted will be to support Mrs. Charging Hawk and her two little Hawks, children by a former marriage.

CRANE GIRLS TO DO LIGHTNER ACT

The revue which has been done by the Lightner Sisters and Newton Alexander during the past two seasons in vaudeville, will be done by Alpha and Delta Crane, last seen with Harry Tighe. The girls are now rehearsing the act which will open shortly. Delta Crane will do the comedy role done by Winnie Lightner.

H. B. WALTHALL IN VAUDEVILLE

Henry B. Walthall, the motion picture star, has entered vaudeville with a playlet called "The Unknown," written by Ethel Clifton. He will open for a tour of the Orpheum Coast houses shortly.

VAUDEVILLE

PALACE

The show is really better than a casual glance of the programme might lead one to believe. In the first half two acts in succession stopped the proceedings, Ruth Roye being at her best, and Bessie Clayton scoring another triumph.

Meehan's Canines, featuring "his celebrated leaping hounds," gave a good exhibition at first, and interested the audience greatly toward the last when the hounds did their hurdling stunts.

"Returning from five successful years abroad," Claude Golden, "Premier Card Expert," and an unbilled assistant handed out a few tricks both good, and not so good. Golden allows himself to be invited upon the stage from an orchestra seat by his assistant, and one of the best things of the act is the smooth running talk and patter, of which there is too much at times, yet certainly needed in the offering.

Will M. Cressy and Blanche Dayne in Mr. Cressy's latest skit "Without Will There's a Way" proved a diverting sketch, that grew sentimental toward the end, and depended to a great extent for the closing punch line for effect. The skit concerns two half sisters and their fight over their father's estate. They tell their troubles to whom they think is the referee, and who does not make known his real identity until the last line when he turns out to be the paperhanger, and not the lawyer. Marion Hodges, who was the "sister from the country" has an excellent character part and merits her name being billed in larger type than it is.

If at any time in her career Ruth Roye was funny, it was Monday afternoon when she was truly a "comedienne of syncopation." Songs with a punch were written for her, and she gets more out of one line than some singers get out of a dozen songs. Bubbling over with her own inimitable qualities, every number was better than its predecessor, and at the finish she stopped the show and was stronger than ever.

The first half was closed by Bessie Clayton in her dance playlet "The Box Party," with Guy and Pearl Magley, Mercer and James Templeton and the Versatile Sextette, playing another return engagement. The act has been cut a little and some of the numbers changed, but none of its wonderful qualities have been lost. As usual they stopped the show amidst great applause, for the act travels in a fast tempo, the music appropriate and the talent quite faultless. Where is there another Bessie Clayton?

The second half was opened by Maude Powers and Vernon Wallace in "Georgia on Broadway," a pleasing song, dance and southern characterization affair that went over very well. The latter part of the offering, the bride and groom bit, was funny. Both have good voices, that of Miss Powers being unusually melodious.

W. C. Fields in "An episode on the Links," assisted by two girls and a caddy comic, provided many laughs with the golf skit that has been seen before both in a production and in vaudeville. Most of the different bits are just the old hoke, but done in artistic manner. Incidentally the two girls in the act are the ones who held out for the Actor's Equity while with the Ziegfeld show in Chicago recently.

Gus Edwards' 15th annual song revue featuring Alice and Hazel Furness, and Chester Fredericks and others closed the show, with Mr. Edwards himself holding the reins. The act is practically the same one that was seen last season and is still one of the most entertaining and elaborate of revues, the music and pretty girls, as well as the proteges all contributing toward its success. An interesting ad., in the lobby of the theatre are the pictures of the different stars that were discovered and developed by Mr. Edwards when they were merely clever aspiring youngsters.

Despite its difficult position on the bill the Edwards act scored a hit of big proportions.—M. H. S.

VAUDEVILLE REVIEWS

HAMILTON

They say that sensations and fads are generally short-lived and are soon forgotten. This may be true in a great many instances, but it doesn't seem to have applied as yet to the popularity of Gallagher and Shean, and the proof of the pudding is found in the tremendous advance business this house was doing on Monday afternoon, and the fact that the matinee attendance was bigger than it has been here in months. Another contributor to the attendance was the presence of Franklyn and Charles. This is the last week of the season and a full week stand for this house, a split week policy being assumed next Monday.

Gallagher and Shean held the next to closing spot, doubling from the Eighty-first street theatre. They have eliminated all the talk perhaps for this house only, and also the "Saloon" number, which was called for repeatedly, but was not rendered. Al Shean would pass over each request with a remark to the effect that there aren't any more saloons, which served for a laugh. The routine now consists entirely of the "Mr. Gallagher and Mr. Shean" verses, many new ones being sung.

Franklyn and Charles assisted by Ethel Truesdale at the piano, were on early, holding the third spot, and also proved that the rule mentioned above doesn't apply to them. For that matter, theirs is that style of work which cannot become passé for the simple reason that it's too sensational to be duplicated or imitated. Excellent showmen, and wonderful entertainers.

Sidney Landfield did nicely in the second spot, and also assisted Anna Chandler who appeared opening after intermission. It seems that Miss Chandler had fainted twice off-stage before going on, but insisted on appearing. She deserves credit for this, and considering her condition, did very well.

Maurice Diamond, with Helen McMahon and Florence Gast closed on intermission with their dance offering. Diamond's work scored as it always has, which is very big, and the "rag doll" bit, which he has done with Miss McMahon for several years now, also served for the element of novelty and surprise. Miss McMahon looks much better than she has in the past two or three years, having taken on weight and bobbed her hair. Florence Gast is pretty to look at, but would look even better if she would wear black silk stockings all through, instead of just the one number and white stockings in the other. Her limbs, while shapely, are heavy, and in white stockings are emphasized so as to look awkward. Her dance work was very good.

Senator Ford held the fifth position with a monologue mostly concerning Flivvers, and some topics of today,—which dealt more with yesterday's, than the present. His delivery is good, and is worthy of better material than he uses now, which is just fair.

Frank Monroe with a company of two people offered "A Modern Old-Timer," a dramatic playlet with wonderful entertainment values. It will be reviewed under New Acts.

Rob Robison and Renee Pierce aired their domestic troubles to the amusement of the audience and gave a very good account of themselves in the third spot. They have a neat little vehicle for the family houses.

Willie Rolls danced and did acrobatics in the opening spot to solid applause. LaFleur and Portia did aerial and contortion work to walkouts, simply because they closed the show following Gallagher and Shean. Their work deserved better treatment.—G. J. H.

RIVERSIDE

Until the second act had gone on Monday evening it began to look as though the house would be only half occupied. Then suddenly the patrons piled in, and resulted in a larger attendance than we have seen on any Monday night in weeks.

Gordon-Wilde and Company, formerly known as Mr. and Mrs. Gordon Wilde, with their daughter, Connie, were the openers, presenting "Shadows That Talk." They have an entertaining routine and have succeeded in doing what most acts of this type generally don't do, and that is present it in a manner which emphasizes the novelty of the act. The shadow work is good, even though the lines used for laughs aren't.

The next Englishman was Jack Joyce, who almost stopped the show with his monopedic dancing. Joyce has put several new bits in the act, one of them consisting of securing a girl from the audience to give an exhibition of ballroom dancing on the stage with him. Joyce is likeable, not only because of his work but because of his personality, but we doubt whether the idea of getting a girl from the audience is a good one, unless she happens to be a plant, which we doubt was so on Monday night.

The Bobby Pender Troupe were the other representatives from across the briny. The entire act is nothing short of wonderful, considering all the novel work presented, not only in the acrobatic and dancing bits, but the scene with the stilts and false faces. But, to quote a woman sitting next to us, in regard to the opening number, "Why must she sing?" It certainly doesn't help the act, as far as her vocal merits go.

Al Shayne hasn't been seen around New York for quite some time now, but is doing the same act with the same handsome assistant he used the last season he was seen in Keith vaudeville, which was about two years ago. They are using a lot of new lines in the old routine, and the business and vocal numbers, with the exception of a ballad used for an encore, remains the same. It served Shayne well for a comedy vehicle on Monday night, for the laughs came nicely.

Ted Lewis and his Metropolitan Band closed the first half, holding them in for two encores. Lewis has a good bunch of musicians in the seven men with him, and an act which can't miss.

Handis and Millis opened the second half with the line of hokum used last season. It's very funny, especially the bit in which one of them tries to fold his arms and finds he can't, and also discovers he has no pockets in which to put his hands. It's really a very nonsensical bit, but the funniest in the entire act. The dance work is good.

Harriet Rempel with a company of three left the audience expressing their admiration of her sweet, appealing self. She is now doing a dramatic playlet called "The Heart of a Clown" (no relation to "He Who Gets Slapped"), very well written and done well by the cast. The boy is great. The clown can stand some improvement, but this may come with more work.

Herschel Henlere closed the show, his piano work scoring on its excellent merits and his hokum getting big laughs. It seems that Henlere is over-anxious to introduce the comedy element, and is overdoing the hoke parts. He uses everything in the line of hokum ever seen, except the red nose.

While it is true, Henlere is introducing the so-called "vaudeville" atmosphere by doing all this, it seems to us that an audience cannot give his piano work the full appreciation it deserves owing to the hokum. G. J. H.

81st STREET

Frank J. Sydney and Company opened the show. The company consists of a young woman and a dog. Sydney does a good routine of ground leaping, during which he leaps over chairs, tables, and other pieces of furniture. Taking a mandolin and playing upon it he gets the dog to sing. A short dance by the woman follows, after which Sydney on a bicycle does a bit of good work. The trick with the candles was well rendered, and the skipping of the rope while on the bicycle was also a clever feat. The act closed to a good share of applause.

Ethel Hopkins held a number two spot. This young lady opened with a classical number which she sent over well. The second number used in her repertoire was a Hebrew character number, and was not fitted to her, as she sang the number minus the character, and besides, her voice is not suited for songs of this description. Her third number was an excerpt from the opera "Cavaleria Rusticana," and was delivered in good style, and she closed with a popular number to two bows. She has a good voice, and if she sticks to straight songs she will no doubt find that she will get better results. She makes a good appearance and her voice seemed to be a trained one.

J. K. Emmett and Mary F. Ryan and Company, came next, with their miniature musical comedy skit entitled "The Liquor Pirate," written for them by Bob Young. The act opens in "one" in back of a drop on which an airship with port-holes cut out, is painted. In song, Emmet introduces himself as the "pirate" and Miss Ryan introduces herself as a Secret Service Prohibition Agent. The company, a man, plays the pilot of the aeroplane. During the entire scene in "one," the plane is seen flying through the clouds. After a bit, a dialogue between the two men, the drop in "one" flies, and a beautiful set in full stage representing the interior of a Persian mansion where liquor is stored comes to view. Emmet and Miss Ryan meet here and after some dialogue during which Emmet confides the fact that he is a liquor smuggler Miss Ryan tells him she has tricked him but instead of arresting him she has fallen in love with him and they get away in his plane. During the action of the skit, Emmet sings and yodels a number in good style, while Miss Ryan also sings well and does a clever bit of dancing. The act is well staged and there is a bit of comedy here and there. It took several curtains, and it deserved all it got, as both people are clever performers.

Charles Harrison assisted by Sylvia Dakin and Billy Hogue, offered "The Three of Us." They opened in one, with a trio number, in Puritan costume. A bit of talk by Harrison followed that got laughs. The act then goes from one into "two," with Hogue at the piano. Several numbers are sung by Miss Dakin and Harrison. A few burlesque impressions of singers by Harrison went nicely, and the Romeo and Juliet bit went over for some solid laughs. They closed with a musical bit in "one," the three playing wind instruments.

Donald Kerr and Effie Weston were assisted at the piano by Louis Handman. They opened with a double number that gave way to a cane dance. Following this Kerr sang a popular number and did a bit of dancing. Miss Feston danced a classic waltz, followed by a Jazz dance by Kerr during which he showed some exceptionally clever floor work. A piano solo by Handman was well played, and they closed with a double song and dance by Kerr and Weston, stopping the show. After an encore the act stopped the entertainment again and Kerr said a few words and got away.

Gallagher and Shean sang somewhere in the neighborhood of twenty-five verses of their famous song. These two men just ruined the show. S. H. M.

VAUDEVILLE

AMERICAN ROOF

Little Yoshi and Company, opened the show. Yoshi is assisted by a young lady, who places the material he uses about the stage for him. His work consisted of a routine of contortion work, and was executed in a most capable manner. His balancing work he also renders in a capable manner. The act went over fairly well, but was deserving of more than it received as this chap works hard and puts his material over.

Roy and Helen Walzer, opened with a little talk that gave way to a double number, after which Ray sang a popular song which he followed up with a good routine of dancing, showing some novel steps. After changing her wardrobe the woman comes back and they go into some talk that gets them a few laughs. A double number and eccentric dance by the couple followed and they got away to two bows.

Fred Weber and Company, offered his ventriloquist skit entitled "At the Stage Door." At the opening, the dummy is discovered on stage alone. A woman crosses and tells him to mind a grip and she will give him a dime. He consents. A number follows after which Weber comes on and does some business with the dummy, the talk getting over in good fashion. A baby cry is heard and on opening the grip the baby is discovered therein. This baby bit is well put over. Weber works easy, and makes a good appearence from the front. The act went over to a good share of applause.

Rucker and Winifred, two colored boys, one doing straight comedy and the other a Chinaman, were handicapped on the roof as they were unable to get their scenery up which has much to do with the business in the act. However, under these conditions these boys did exceptionally well. The number by the straight was well received, the musical bit went over nicely, and the boys put their yodel number over for all it was worth. The comedy got plenty of laughs and they got away to all that could be expected here.

Kirksmith Sisters, closed the first half of the show. The five girls opened with a harmony number, four of them singing while one played the violin. One then goes to the piano, and accompanies the other girls as they play solos on their respective instruments. A ballad by one of the girls was sang in good voice, and they closed with a few selections by the five, taking several curtains. These girls are all good musicians, and have good voices. They can go over on any bill.

Charles and Cecil McNaughton, opened with a bit of talk that led them into a double number. More talk was followed by a single dance by the woman and a pop number by the man, and they closed with a medley to a fair hand. There are a few bright spots in this act.

Haslam and Wilson, presented, a comedy sketch called "Samson and Delilah." The act is played in full stage and is one of those acts that pertains to a love affair. The situations are comical and they got quite a few laughs with their talk, taking several bows at the finish of the act, which is good for any three a day bill.

Le Van and Devine, in the next to closing spot, were the outstanding hit of the bill. This couple without a doubt will find their way into the two a day houses. Miss Devine has an abundance of personality, can wear a gown, has a good voice, and is an exceptionally good straight woman. Le Van is a good comedian, and knows how to put a laugh line over, besides being a rattling good pianist. Each one of the numbers in the act went over well, one in particular stopping the act. The comedy, each and every line of it, registered and they tied the show up in knots.

Les Arados, two men with a comedy acrobatic offering, closed the show. These men do quite a few intricate tricks, and closing the show they did well. S. H. M.

STATE

The house was about half occupied at the Monday afternoon show, and most of the acts scored as they were presented in showmanship style.

Bent and Claire are none other than Saunders and Harris, who played the Shubert time early in the season. The girls are now doing a budget of published songs, concluding with "The Mr. Gallagher and Mr. Shean" number and put it over with a punch. Miss Harris is a talented comedienne and worked up her punch lines in good style. They scored a deserved hit.

Les Silvas comprise two men and a woman. The female assists by handing the articles to the top mounter, who is perched a-top of a pole while the understander holds the pole in a socket attached to his belt. The man aloft accomplishes some difficult feats while balancing on his head, and at one interval kept in the up-side-down position for over one minute. This is a good act of its kind.

Alice Lake in "Kisses," was the feature picture.

Prucella and Ramsey presented a corking dancing act, interspersed with songs, and Miss Ramsey donates more than her share to the offering. It would be advisable for Prucella to wear a neck piece to cover his white collar and shirt while doing the "Tough" dance with his partner. This act was part of the Six American Dancers some years ago, and they have lost none of their dancing effectiveness. Prucella uncovered a few steps of "buck and wing" that registered a huge hand, and for a finish both went to the dancing and brought home the bacon.

Marshall and Connors are two colored boys who offered a piano, singing and dancing act. The act in its present shape could be improved, as in its present form the opening is too fast for the remainder of the work. The act opens with a song and a wonderful dance, then it lags, as nothing follows that warrants real applause, especially the "Rag" solo on the piano, another should be substituted. The boys are good performers but should re-arrange the finish as it is not strong enough to follow the strong opening.

"Anna Belle," a one-act playlet with music, introducing four girls and two men, is very weak in spots, as the talk supposed to be comedy, sounds more like tragedy. The story is also weak, but the company gets as much as can be expected with the material. The toe dancer could improve her make-up by not using so much "red" on her cheeks. The double harmony number by the two girls was well done, and the same must be said of the girl who "does" the solo. The "straight man" delivers one number in good style, but his voice is not strong enough for the "Dream" song. The comedian got a few laughs. The act was well received.

Marie Stoddard some years ago worked with Grant Gardner, but at that time Miss Stoddard's talent was hidden from view, because she had not the scope to set forth her real talent. In the "single" she is presenting (booked for the entire week) it is class personified offered by an artiste who knows the value of material. But it must be said that if the Mary Garden imitation was eliminated then the "double voice" bit employed for the finish would go much better, as in the "Garden" imitation she discloses the fact that she possesses a voice of great range, and this takes away the surprise that would undoubtedly encourage a great volume of applause. The "English Chappie" singing an American song was also "put over" with a bang. The act scored the hit of the show.

Hubert H. Kinney, assisted by Martha Shelby and a male pianist, went through an excellent routine of dances that caught the fancy of all. All three are accomplished in their respective line and have blended together an act that spells class.

J. J. D.

MAJESTIC

(Chicago)

Cool weather predominated here Monday evening, resulting in a capacity attendance at the Majestic Theatre, where the Singer Midgets, headliners, receive credit for drawing power. Singer has restaged his famous offering wherein everything that has ever been attempted in vaudeville is offered. The act is neatly staged and well presented, with the principal midgets coming in for rousing applause on their individual efforts. Singer's Midgets are undoubtedly one of the greatest drawing attractions offered in vaudeville.

The Jack Hughes Duo practically stopped the show in the opening position with their instrumental presentation. This duo is talented and are masters of their instruments. The audience appreciated them thoroughly and heartily applauded their work throughout.

Ward Brothers, with their penny-ante cross firing, supply numerous laughs through the efforts of the English Johnnie, who was capably acted. Both boys are exceptionally good singers and dancers and their comedy is of the highest caliber.

"Pedestrianism," offered by George N. Brown, is rather a novelty and a getaway from the usual vaudeville routine. It supplied laughs and added excitement to the program.

Jack Donohue was the laughing hit of the program. He got his nonsensical bits over to actually loud screams. Singer's Midgets occupied this position. Rockwell and Fox, with more nonsense, had the house in spasms most of the time that they occupied the boards. They never missed an opportunity, grasping every situation and slamming it home for goodly results. Four Casting Mellos closed with a splendid routine or difficult tricks, holding the house.

H. F. R.

ALBERT McGINNES DEAD

Albert McGinnes, an actor, playing in St. Louis, died Sunday in the hospital in that city as the result of injuries received in a quarrel with a taxicab driver.

Henry Santry, vaudeville actor, wired to the N. V. A., telling of the death. The N. V. A. wired Santry to take complete charge of the affair and submit a report.

At the N. V. A. it is believed that the dead actor is Albert Inness, of Inness Brothers, a dancing team which last season played with the Ziegfeld "Follies."

VIOLET MACMILLAN FOR VAUDE.

Violet MacMillan, well known in every branch of the theatrical profession, will open in a vaudeville offering Monday, May 22, at F. F. Proctor's Fifth Avenue Theatre, introducing some original songs. Miss MacMillan was the winner of the $100 shoe last week presented by the Masons at Madison Square Garden at their Fashion Show. Miss MacMillan's tiny foot fitted the shoe, which was size twelve and a half, and so she becomes the modern Cinderella.

RUSSIAN CO. AT BEAUX ARTS

The Beaux Arts Cafe on West Fortieth street, opened last week with an all-Russian cabaret company of twenty people, produced by Al Herman and Bert Jonas. The show is called "Igroushki," and is staged somewhat along the lines of the Chauve Souris Russian "vaudeville." There are ten numbers in the entertainment, which nearly an hour.

"BLIND YOUTH" CLOSES

"Blind Youth," with Lou Tellegen, after a thirty weeks' tour through the South, has closed. It ended its engagement in Trenton on Saturday night of last week.

Tellegen is reported to have in preparation a condensed version of the play for vaudeville.

NEW ACTS

FRANK MONROE AND CO.

Theatre—*Hamilton.*
Style—*"A Modern Old-Timer."*
Time—*Fifteen Minutes.*
Setting—*Bare-Stage and Two.*

It is said that the reason Frank Monroe wrote this vehicle for himself, was originally to show his brother Friars, at a dinner tendered to him in the Monastery, that he could play other parts than those of detectives, and similar roles in which he had been appearing for so many years, that he almost began to get the habit of wearing bulldog-shoes. At this time, Monroe was appearing in "Thank-U," and took with him a little lady from the cast of that play, whose name we unfortunately cannot remember, and another man, and presented "A Modern Old-Timer" to the Friars. It was voted a success.

On Monday afternoon, Monroe presented "A Modern Old-Timer," to the New York public for the first time, at the Hamilton theatre. The result was the same. It was voted a success, and a big one, too.

Considering that "A Modern Old-Timer" runs only fifteen minutes, Monroe really does wonders with it. For besides sticking to a plot that holds interest and suspense, it gives him an opportunity to play "Armand" to his leading lady's "Camille," a bit from "Mayblossom," a part of "The Two Orphans," and also "The Silver Kings." And that surely is accomplishing something in fifteen minutes.

The plot deals with an old actor, who mistreated his wife many years ago, and finally left her, who now calls to wish his daughter (who does not know him), success on the first night when her name is in lights in a new play. It seems that he was cast for the same play which had been tried out a year previous, and let out, and an entirely new company, starring his daughter was presenting it now. He tells the girl that he was an old friend of her mother's not wishing her to know that he is her Dad. Together they talk over her mother's past, and he tells her something of himself, in this manner working in the bits from the plays mentioned. She tells him that in this new play, there is a scene where she meets her father, she has not seen since a child, and disagrees with the author as to how the scene should be played. She gives him her impression of how it should be done. At the finish, when he is about to leave, she discovers from the sentimental manner in which he has talked to her, and one or two remarks he dropped, that he is her father. As he is about to walk-off, she cries, "Father," and finds that she is doing exactly what the author wrote in the scene of her play.

The girl is very pretty, and incidentally, excellent in her reading of the part. The other man, who appears as the doorman, is perfect. As to Monroe himself, even though, as he remarked, he was doing juvenile bits with a "bald head," he can't miss. He's appealing, and so is the playlet. Together they make a welcome addition to the ranks of vaudeville.—G. J. H.

WOMEN TO BOX

Arrangements are now under way for a boxing bout between two women, namely, Laura Bennett of the Bennett Sisters and Jeanne LaMar—champion woman boxer of France. The promoters of the fistic contestants are trying to arrange to stage the bout at Madison Square Garden. However, should the New York State officials refuse to let the bout take place in the city, it is said word has been received from New Jersey, that would permit the affair to be staged in that State.

VAUDEVILLE

FIFTH AVENUE
(Last Half)

Sig. Franz Troupe, opened the show. They use a special setting in full stage, and the three men and two women who comprise the act all work hard to get the act over. Many novel bicycles are used in the act and the comedy registers. Franz puts a ballad over in good style. The act can go over on any bill.

Betty Washington, a petite brunette, attired in a gypsy costume, and in bare feet, was quite a picture. Miss Washington is a violinist of merit, and played several selections, both classical and popular during which she showed a remarkable amount of technique. The little lady stopped the show. She has an act that would please the most critical, and as a musician she has a shade the best of many we have seen around here.

Hans Robert and Company, presented a comedy sketch entitled "Nearly a Hero." The act shows nothing out of the ordinary, the story being that of a man who wants to make a hero out of himself before his wife's eyes.

Sully and Houghton. The man opened the act with a special number before a special drop in "one." The act then goes to "two," where the woman is discovered sitting on a bench. She is singing a number but is interrupted by the man and they go into dialogue, which is followed by a single dance by the man. He does this dance on a sand mat, and he certainly sent it over for all it was worth. A semi-classic ballad by the woman followed. She has a sweet and pleasing voice. After the number there is more dialogue and they close with a double song and dance, and stopped the show. The dialogue used is bright and snappy, and the man is a dancer of quality, while the woman has a voice and can wear a gown.

Senator Murphy, with his monologue, came next and had no trouble in stopping the show. Murphy has appearance, delivery and everything else that goes toward making him a first-class monologist. His talk is based on topics of the day. He is of the Cliff Gordon type. Murphy will be appreciated in the two a day houses as he is an artist.

Warren and O'Brien, two men, opened with a double number and then did some burlesque dancing and some real dancing that gave way to some clever acrobatic work. Each of the boys did a single dance and closed with a double acrobatic dance that stopped the show. They have some good comedy here and there throughout the offering.

Howard and Clark, assisted by a male pianist, registered their usual success. Howard sang several of his song successes and Miss Clark assisted him in their rendition and wore some pretty gowns. They stopped the show and granted several encores.

Dooley and Sales, held the next to closing spot with their skit "Will Yer Jim." This couple sent their material over like a house afire and got laugh after laugh. After several encores they were compelled to make a curtain speech.

Goslar and Lusby closed the show with their song, dance and piano act. This couple were in a bad spot, but under the circumstances did exceptionally well. S. H. M.

STATE
(Last Half)

Fitzgerald and Laxton, two men, opened the show. The boys make their entrance with a baby carriage, containing two dolls, and a grip. They give impressions of various birds, cats, dogs, cows, horses, boat-whistles, etc. The impressions are well rendered. They close with a few double whistling solos, to a few scattered hands. We fail to see the reason for the baby carriage and grip.

Edna Charles and Company were number two. The company is a male pianist. The act carries a special set in "one," that is rather pretty to look at. Miss Charles opens the act, singing a medley of popular numbers, and numbers from current musical comedies, after which she delivers a classical number in good voice. A piano solo follows, the man using a popular rag number for this portion of the entertainment. After a change of wardrobe Miss Charles sings a Chinese number in costume. A short piano number follows and the little lady sings a semi-classic number to close the act. This is a real good act and it more than pleased at this house.

William A. Weston and Company, with Weston doing "Dutch," offered his musical offering, which consists of bringing music forth from books, drawers, curtains and a typewriter. Weston is assisted by two men and three women. The little talk used in the act is well chosen, and taking it all in all it is a real entertaining vehicle. It went over very nicely at this house.

Newport, Stirk and Parker, two men and one woman, came next. At the opening of the act the two men get quite a bit of comedy out of a piece of scenery, and they go into a bit of business with a violin that gives way to a double dance. The woman comes on and the three do a bit of talk which is followed by a number by the woman. A comedy song and dance by the men came next.

Sally Fields had no trouble in stopping the show. She sang seven or eight songs. Miss Fields is a clever entertainer and the audience more than appreciated her efforts.

Joe Fanton and Company, with their aerial acrobatic offering, closed the show to a good bit of applause. S. H. M.

JEFFERSON
(Last Half)

Either the audience was cold or some of the acts did not have their customary pep, for half of them all but did a flop. It remained for Alma Neilson and Company in the next to closing spot to make the folks realize that they were in a theatre.

Frank Browne opened the show with a variety of selections on the xylophone, proving himself to be a master hand with the hammers.

Jason and Harrigan, two harmonizers, one at the piano, sang several selections, both popular and operatic. The girls have good voices, dress well and had no trouble in earning their bows.

Murray Kissen and Company in their barber shop scene and later at the movies, supplied considerable comedy but somehow did not seem to travel in the tempo in which they are able to do. Some of the gags might be exchanged for new ones.

Lowry and Prince have a fair sort of mixed comedy offering, but it needs pushing all of the time or else it doesn't go so well. The girl is cute, but altogether too self conscious. The man's comedy and dancing goes over better than his singing, for the song done in eccentric manner is not a good song in the first place.

Joe Browning, monologist, in the attire of a preacher, delivered his sermon in humorous manner accompanied by his comical grin. His stuff touches on sex matter in a way that appeals both to women and men, and is clever as well as his songs.

Whitfield and Ireland have an act that might amount to something if they would crowd a little action into the thing, the first part at least. Their drop depicts a small town scene, and has many funny signs painted all over it. After a wait, the man and woman arrived arguing as to whose fault it was when they got out at the wrong station, etc. This had few funny lines and was unusually slow. Later the girl appeared as a hick comic and the act improved a great deal. Some material with a little action in it would hold considerably.

Alma Neilson and Company stopped the show with one of the greatest dancing exhibitions ever seen at this house. Miss Neilson, in addition to a charming personality, has a line of steps, and acrobatic stunts that few girls in vaudeville can equal. All of which she does with little apparent effort, cheerfully, gracefully and fast. Everything from jazz toe dancing to fancy kicks and tricks that had no regard for bones were included in her repertoire. The two boy dancers made a hit also and the other member assisted at the piano. The act is well staged with the studio setting.

Bobbe and Nelson, straight man and comic, both of whom can sing, closed the show and kept the house in good humor while they were on. The early part of the act is unusually funny. M. H. S.

COLISEUM
(Last Half)

An exceptionally good show for a split week house, and on Thursday night there were a number of standees in the orchestra present to see it, the rest of the house being filled. One could split the honors for the attraction between Eddie Leonard and the picture "The Good Provider." We are inclined to give Leonard the credit, for judging from the reception he received, the entire audience came to see him only, and if they did, they surely got their money's worth for they made him do over thirty minutes.

Stewart and Olive were more than enjoyable with their dancing, particularly Stewart, who does some wonderful work. But never, will there be in vaudeville, or in any other theatrical field, a man with the personality, who can keep the love of the public, as Eddie Leonard does.

There were other old-timers on the bill as well as Leonard. There was Ernest R. Ball, who stopped the show cold, doing a single. We haven't seen Ernie Ball in vaudeville since he appeared with Maude Lambert a few seasons ago. Here's another chap who is in a class by himself. There are few song writers left, who can write them as Ball can, and few whose numbers contain the classic appeal which Ball's numbers do.

Kenny and Hollis, can also be classed among the old-timers, despite the fact that their manner of working is young, and for laughs, their material is as good as new. Even with a very hoarse voice, Jack Kenny made 'em laugh and had the audience eating out of his hand.

Maxine and Bobby, were on first, and scored as well as an act in a spot way down the bill should. This was formerly the act known as Maxine Brothers and Bobby, one of the brothers now being out. We doubt if there's another dog on the stage which contains—personality, is the only word, which Bobby does. Yes, a dog with personality.

Harry Hayden and Company were another factor in making the bill a success with a dandy comedy playlet, in which all the members are capable.

Mason and Cole, on second, were the weakest spot on the bill, and they could improve with better material. The "kiss" bit doesn't mean a thing to the act.

After the vaudeville, Harold Eldridge conducted a dance contest which was won by Irving Marantz and Mabel West. G. J. H.

AMERICAN
(Last Half)

Four dancing acts in succession appeared at Loew's American the last half of last week. Has vaudeville become dancing mad or was it just an error in the booking department, in arranging the bill that way? We all like to see dancing, but one or two on a bill is surely sufficient.

Of the eight acts, Collins and Pillard, were the hit of the bill.

The show opened with Bertie Kraemer, who gave very clever imitations of several musical instruments, during her singing specialty. Miss Kraemer wore a very pretty gown.

Tyrell and Mack, two men, excellent dancers, offered a singing and dancing act. They have a good routine of steps and a corking good finish.

Cornell, Edna and Zippy, a man, woman and dog, offered a singing and dancing act. They are both good performers and offer a clever act of entertainment. The dog is clever, and well trained. The man did too much kidding with some one off stage on Friday night, which in a way retracted from the act. With this cut out, the act would be a better offering.

Davis and Chadwick, two colored performers, put over a dandy talking, singing and dancing act. These fellows have a good line of talk which is amusing, and they are a pair of fancy steppers.

Harry Downing and Company, five people in a special set. One man at the piano; two girl dancers and a boy dancer. Downing featured his falsetto voice in a prima donna role. He appeared once in female attire and worked up some comedy. This was the fourth dancing act on the bill. It had a hard road to go, following the others, but it got by.

Lyle and Emerson, a man and woman, in a singing and talking act, did nicely.

Collins and Pillard followed and were the big hit of the show. These boys put over a corking good comedy talking act. They have a good line of material, and know how to put it over. Collins is doing the comedy. He has cleaned up some in his make up and clothes since leaving burlseque and is more finished in his work. Pillard, a classy looking young fellow, is doing "straight." He too, has developed into a clever performer. Collins plays a cornet during the act and plays very well. They work well together and had the audience in a continuous uproar of laughter during the entire time they were on the stage.

The La Mont Trio, a wire act, closed the vaudeville portion of the bill. A man, woman and little girl. All three do some clever tricks on the wire, the man doing the most difficult feats, while the little girl did remarkably well, giving the man a close run. Her youth, however, made her stand out, combined with her excellent work. It is a good closing act for any bill.—Sid.

REGENT
(Last Half)

"The Good Provider," the motion picture, lived up to its name by providing good business for the Thursday matinee, and incidentally provided more entertainment value than we have seen in a film in quite some time.

A few changes were made in the program, Baldwin and Blair, who were listed for the fourth spot being out, with Bobby Watson in their place. The Stanley Brothers were also out of the bill, though programmed, no one taking their place as another act would have made the bill run entirely too long. Bobby Watson is now working with a girl named Mabel Ferry, having split recently with Flo Tempest. Miss Ferry is sweet, and does well, despite the handicap of a weak singing voice. The act is reviewed in detail under new acts.

Johnny Singer and Dancing Dolls opened the bill, taking four bows at the close of the act in that spot. The girls, who are two in number, dance well, but it is Singer's individual work which carries the punch of the act. He does some exceptionally good Russian dancing, and on pirouettes is wonderful.

Furman and Brown, one of whom played the piano, were favorably received with a routine of songs, published and otherwise. One of them is using the Jewish comedy number done by George Mayo last season, and with the line, "I never saw so many Jewish people, so stuck up before," the lyric being the tale of an amateur's attempt at paper hanging. They harmonize well through most of the numbers, but the pianist, who sings tenor, is inclined to go off pitch now and then.

Bernard and Meyers started their offering as a single by the woman member of the duo, who sang two numbers, and then the customary interruption by the other partner, as a plant, arrived. The comedy is good laugh material in a small time house.

Mel Klee closed the show with a lot of new material and some old, especially the talk about the other act on the bill. Klee has discarded the Al Herman makeup, though he is still using the burnt cork. He now wears a checkered coat, black tuxedo vest, white flannel trousers, and a white shirt. He carries a cigarette holder now, in place of the cigar prop. He scored a hit here. G. J. H.

ISHAM JONES IN VAUDEVILLE

Isham Jones and his orchestra opened in vaudeville in Chicago last week, and will work several weeks of the Orpheum time, prior to coming East.

NEW ACTS

BINGHAM AND MEYERS

Theatre—*Keeney's.*
Style—*Comedy skit.*
Time—*Twelve minutes.*
Setting—*In "One."*

This man woman had a hard proposition to follow the preceding act, but once started they went through, scoring heavily. The woman entered and made a lot of talk about being a picture star when amidst glass crashes, whistles and bells the man entered. He turned out to be the new leading man in this star's latest picture. There followed a good deal of comedy talk, which was, for the most part, a "joue des mots." The sort of material that is laughed at uproariously while it lasts, then makes one feel ashamed for the unseemly mirth.

There was a good ballad sung by the woman, some more talk by the man, and the act closed to several bows, all of which were deserved.

The two worked hard for their applause and should have done much better, from the standpoint of applause.

The act should go well on the three-a-day and be a hit, but the chances for making the big time with this vehicle seem slim. D. S. B.

CASLER & BEASLEY TWINS

Theatre—*Regent.*
Style—*Violin, piano, song.*
Time—*Fifteen minutes.*
Setting—*Special.*

An act that is well staged, costumed, and played, making an entertaining big time act that should go over easily on any bill. The Twins are excellent violinists, and Mr. Casler no less a musician at the piano.

One of the twins opened with a classical selection as a solo, accompanied by Casler at the piano. Her style of playing, technique and tone showed itself at once to be above the average. Her gown was becoming and pretty. The other sister followed with a published ballad, sung in fair voice, the high notes at the close helping to put it over. This girl also wore a costly gown.

A piano solo was next, a classical piece, which was followed by the "Rosary" being played with one hand. He proved himself different than the usual run of rag playing pianists.

The closing number was a series of violin duets, with an occasional popular number and a few steps in between. They finished with one of the girls playing "Humoresque" and the other playing "Swanee River" as an obligato. They wore colorful gypsy-like costumes and the lighting effects added to the class of the offering. M. H. S.

HOWARD AND ATKINS

Theatre—*Twenty-third Street.*
Style—*Songs, talk and piano.*
Time—*Twelve minutes.*
Setting—*In one.*

The woman opens the act by telling the audience that she is going to marry again, and reads a letter from the man, who enters in a comedy makeup. Dialogue follows in which the man endeavors to get the record of the lady's family. This gives way to a comedy number by the woman, who accompanies herself at the piano. The man then goes into a comedy number which he follows up with an impression of a colored porter on a train, and they close with a comedy number.

This act can hold its own in the three-a-day houses, and with a few changes here and there it would no doubt find its way to the high spots. S. H. M.

VAUDEVILLE

LOFTUS AND LYNCH

Theatre—*City.*
Style—*Talking, singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Here's a boy and girl combination who could be likeable, but just ruin their chances with the material they use. One could actually forgive the old flirtation opening, even the dropping the paper, the boy picking it up, and the remark, "Didn't I meet you in Atlantic City?" One could go further, and find excuses for old gags like "I was a splinter-hunter for a barefoot dancer," "How many hairs on a monkey's face—next time you look in the mirror, count 'em," and "Some monkeys are worth more than others."

All of these are Joe Millers, but as we said, we could find excuses for them. But we cannot forgive, or find any excuse for a male performer who remarks to the audience as his partner walks off, "There's a dandy girl—she'd walk a mile for a camel." And then on getting the laugh he evidently wanted, says, "It took you fellows a long time to get that gag."

The performer can always come back and say that the reviewer is evil-minded, and that the gag wasn't intended that way. But that's a weak excuse. A real artist hasn't any excuse for pulling any remark which can be taken two ways, for he knows that an audience will always take it the wrong way, and—that's the way the performer of that kind wants it to be taken.

This team have nice personalities, but that's all. Gags like those mentioned, and even the one "How can a dead goat smell?" reveal the amount of cleverness or originality they possess. G. J. H.

LEVAN & DEVINE

Theatre—*State.*
Style—*Songs, piano and comedy.*
Time—*Twenty minutes.*
Setting—*In one.*

Miss Devine opens the act with a number, which is interrupted by Levan, who makes his entrance in a comedy makeup. Levan goes to the piano and accompanies Miss Devine, who sings a popular number. She exits and gives Levan a chance to do some "clowning" that gets laughs. With the comic still at the piano, Miss Devine sings a ballad that gives way to a bit of dialogue during which Miss Devine shows that she is an excellent straight woman, besides being able to sing a ballad and do straight. Miss Devine also put over a current number in comedy style, with Levan doing some clever trick stuff at the piano. They closed with a double French number.

This act will undoubtedly make its way to the two-a-day houses. S. H. M.

WHITE, BLACK AND USELESS

Theatre—*State.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*Special in "full."*

The locale of this act is laid in a country blacksmith shop and most of the comedy is derived from the blackface in his attempts to shoe Useless, a mule. The act consists of three people, two men and a woman, and is merely a new way of presenting the old act of "try and ride the mule."

Some comedy lines are put over but most of the comedy is derived from the antics of the animal which seems equally talented both in front and behind. He bites as well as kicks. As a turn it is small time, as this sort of thing has been overdone and no matter how they try to disguise it it can never be anything else but "try and ride this mule" act. S. H.

NEW ACTS AND REAPPEARANCES

CHARLES MURRAY

Theatre—*Regent.*
Style—*Monologue.*
Time—*Twelve minutes.*
Setting—*In "one."*

Charlie Murray is well known to film fans as a "Keystone Cop" and more recently as one of the comedians in the Mack Sennett comedies. Undoubtedly his appearance in person at a movie house would be something of a drawing card, but personal appearances of a movie actor at a vaudeville house generally means that he should have some kind of a vaudeville act with him, and Mr. Murray has none.

The offering is opened by a film showing Murray playing solitaire and cheating himself because no one is looking. Arriving on the stage he announced that he would take up a little time while the stage was being set for the succeeding act, and would tell a few character stories. The stories were far from being new.

After the stories he said that his having been identified with the movies at Los Angeles for the past eleven years qualified him to slip the folks a little information on the different film workers there and that he would answer all legitimate questions concerning them. Two or three plants in the back of the orchestra seats and elsewhere asked such questions as "Is Clara Kimball Young?" and "How much does Eva Tanguay?" and other things that gave him an opportunity to spring some old gags. After this, he retired to the wings and the act was over. Why not have a good movie monologue written and deliver that in addition to what he already has done? M. H. S.

MORGAN AND GRAY

Theatre—*State.*
Style—*Sketch.*
Time—*Fifteen minutes.*
Setting—*Special.*

At the opening of the act, a special drop in one comes into view, which shows the exterior of a cottage. This drop flys and the bedroom and living-room of the cottage is disclosed. The male member of the act is asleep in the bed, and the woman's voice is heard off stage calling him to get up and go to work. He pays no heed to her, and she finally enters and awakes him. Business of the man getting up follows, and the wife tells him he has but ten minutes to make the train for the city. The couple go into dialogue. The man, irritated because he has to get up, argues with the wife over breakfast, misplacing his shirt, and collar, and finally the old business of losing the collar button and looking on the floor for it and bumping his head on the buffet. He eventually gets away, but runs back immediately and tells the wife he must have money for lunch. Business of looking for a fifty-cent piece follows. He is about to leave again when the door opens and he is hit in the face with the "morning paper." Looking at the paper he discovers that it is Sunday and he does not have to go to work. He hops back into the bed and the drop in "one" is lowered for a second, and as it rises, church bells are heard. The woman puts on her hat and coat, and wakes him, telling him they are just in time for church. He gets up and goes with her, saying, "I can sleep just as well there as I can here."

The situations in the offering are quite natural, and the couple got quite a few laughs. It is a pleasing act that will go over in the three-a-day houses. S. H. M.

ARTIE NOLAN

Theatre—*Audubon.*
Style—*Talking, singing, dancing.*
Time—*Thirteen minutes.*
Setting—*In one.*

Nolan is another of these young chaps that has entered opportunity contests held for local talent, and who was fortunate enough to win. His prize consisted of a half week's booking at this theatre, where the contest was held.

We can easily see why Nolan won the contest, for he has more stage presence that we have ever seen in an amateur. He's a good looking kid, and has an air of the professional performer in the delivery of his material.

He sang two songs, one at the opening, and one at the close of his act, several stories in between, and for a finish did a dandy eccentric dance. All of the songs and stories are Irish character bits, and all of the jokes are good for laughs. A curious part of the talk material was the fact that all of them, with the exception of one, were gags about dead Irishmen, or graveyards. It may be that Nolan is of a morbid turn of mind, or it was just a coincidence. At any rate, it wouldn't do any harm to put in a gag that doesn't deal with Mike or Pat who died and was laid out in the parlor, or the tombstone of an Irishman's grave. If Nolan goes into vaudeville he'll find that all his audiences aren't Irish, and then the humor of his stories will be lost. He should also learn to wait for his laughs a little better than he did on Wednesday night, for he stepped on a couple when reviewed.

These faults are very easily remedied, and as stated before, Nolan has the personality and ability. He has a better chance to land in the vaudeville field as a permanent thing than any other amateur we have seen as yet, but with conditions as they are, we'd advise him to hold on to his job in the commercial field, while he has one, for quite some time yet. G. J. H.

LEE & VAN DYKE

Theatre—*State.*
Style—*Songs and dances.*
Time—*Ten minutes.*
Setting—*In one.*

These are two colored boys, attired in chauffeur uniforms. Opening with a special number, they go into a double dance that gave them a good start. Each of the boys does a single dance, one of them showing a bit of good floor work during his specialty. A double song followed in which they named several automobiles, and which gave way to a double dance to get away.

Both are good dancers, but they do not show anything that is not seen in the ordinary two-man dancing acts. They work hard and get all they possibly can expect. S. H. M.

DE PACE

Theatre—*Audubon.*
Style—*Mandolin.*
Time—*Ten minutes.*
Setting—*In one.*

A single consisting of only mandolin playing should be a novelty, but the very fact that the single consists of just mandolin playing, with no novelty connected to its manner of presentation, makes it just a fair act for the small time. De Pace is a good musician, as far as ability to play that instrument is concerned, and does very nicely with classical and popular melodies. But he's "just a mandolin player"—which means an entertaining single for the two-spot on the small time. G. J. H.

WATSON AND FERRY

Theatre—*Twenty-third Street.*
Style—*Singing, talking and dancing.*
Time—*Twelve minutes.*
Setting—*Special.*

This act carries a beautiful silver-cloth drop in one, in front of which they do the major portion of the act. At the opening, Watson comes on and does a telephone number with Miss Ferry, during which he speaks of being with "Irene," and other productions and asks her how she would like to enter vaudeville with him. She accepts, and then they go into their impressions of flirtations. This gives way to a single number by Watson, which he follows up with a dance. Miss Ferry, after changing her wardrobe, comes back and sings a ballad, which gives Watson a chance to change from his walking-suit to evening clothes. The silver-cloth drop flies and they close the act in a special set in one and a half with a double number and dance.

The act has class, but is a bit crude at present. It will develop in time, and with some working on. Watson is a good light comedian, but he is not showing it here. Neither is he doing any of the clever dancing which we know he can do. Miss Ferry possesses an abundance of personality, wears gowns well, and has a good voice. It is only a matter of time when this offering will be heard from. S. H. M.

STORY BOOK REVUE

Theatre—*State.*
Style—*Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

The act carries a special setting showing several large books, and the four girls in the offering make their entrance from the various books. The man in the act opens it with a special number in which he tells that he is a book-worm, and then he introduces each of the four girls in song.

After introducing the girls, the man sings a ballad, in good voice, and then each of the girls come on and do a specialty. The Oriental dance and toe dance by two of the girls, respectively, stood out most prominently in the act. The little comedienne has the making of a good performer and will reach there with perseverance. The act closed with a bit of dancing by each member of the cast.

The offering will go over well in the three-a-day houses as it is a good flash. The girls work well, and the wardrobe is good looking. S. H. M.

ALLEN AND MOORE

Theatre—*City.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*One (special).*

There are some man and woman teams in vaudeville that have that small time stamp on them so noticeably, that the moment they make their entrance, one says to himself, "This is just one of those acts." And that's about the best term to use, "Just one of those acts." It isn't altogether bad, and there isn't anything remarkably good about it.

Both look neat, have fair voices, ordinary ability otherwise, and there's the act. There are millions of them. First they come out and sing, then go into a dance, the man sings a number and does a dance, and for novelty (?), the girl does a Chinese number in costume in front of a special place drop in back of the act's own drop in one. Then for more novelty they do a cake-walk finish.

It is the type of act that comes on, gets a fair amount of applause, and goes off. It's "just one of those acts."

G. J. H.

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TIRING OF PICTURES

Managers and producers of the smaller touring shows, the one night stand shows, as they are called, have during the past month or two received numerous letters from the owners of the theatres in the smaller towns and cities asking for information regarding their plans for sending out shows for next season.

The receipt of these letters has caused much discussion among the managers, as scores of the towns from which the letters have been received has been off the show lists for a year or more. This is due to the fact that the theatres in these towns have been turned over to motion pictures which playing seven days a week have completely closed the towns to traveling attractions. This, as might be supposed is not confined to the very small towns, on the contrary, some of the good sized towns and cities have been closed to the shows.

There are two reasons for this condition in the smaller cities and towns. One of them is the theatre going population of the small city is not sufficiently large to attend the theatre every night in the week or in fact every other night, and as a result of this even in the prosperous days, few shows played the small towns each week. Two, or at the most, three shows was considered sufficient, and any attempt to fill in during the week was generally met with poor receipts, unless, the attraction happened to be a big, widely advertised one, in which event, the show that preceded and followed it suffered. The theatre was therefore often dark.

The other reason, was the sudden country wide popularity of the motion picture. The pictures with their great improvements, their wide publicity campaigns, and the big space given in the newspapers, especially those of the smaller towns, drew an audience into the theatres that never had attended before. The pictures were interesting, the price low and the public had plenty of money. Little wonder that the houses were crowded at every performance, that the managers vied with each other to secure the up-to-the-minute films and in the cities and towns a new fan was created. A fan, who if he missed seeing the latest picture to be shown was looked upon as being behind the times. This ran along for quite some time and the managers could hardly be blamed for the closing of their theatres to the traveling shows and the giving up of the houses to the films.

But times have changed, the people are tiring of the films, they write to the show producers and state so frankly, "Send us a show where we can hear someone talk and see a live person," they write, and managers are looking upon their letters seriously. Theatre managers are sensing the feeling and have noted it, not only in the talk of their patrons, but in the drop in business, which is being experienced everywhere, but particularly in the smaller places.

This is not the fault of the pictures, they are admittedly a fine entertainment, but to completely replace the spoken drama, the musical show, or the vaudeville entertainment is something entirely out of the question.

Tiring of films? It is not so much the tiring of the films that is reflected in the feelings of the smaller town population, it is the love for the speaking stage, a love which will last forever.

SCOTTI OPERA FOR COAST

CLEVELAND, May 15.—The Scotti Opera Company, which the Metropolitan Opera House baritone Antonio Scotti is taking to the Pacific Coast will open their Cleveland engagement next Saturday afternoon at the Masonic Auditorium in "Carmen" the Bizet opera. In the cast will be Alice Gentle, Queena Mario, Greek Evans, Morgan Kingston, Myrtle Schaaf, Mary Mellish, Paolo Ananian, Louis D'Angelo and others. Wilfred Pelletier will conduct.

Saturday evening an excellent double bill will be presented when Scotti will enact one of his famous roles, that of the opium den keeper in Zanoni's one-act opera "L'Oracolo." He will be supported by Anna Roselle, Greek Evans, Henrietta Wakefield and others. Following the one act opera, Puccini's "La Boheme" will be given with Orville Harold and Anna Roselle. Gennaro Papi will conduct at both evening performances. Additional performances will be given by the Scotti company on Sunday and Monday which will close the season in Cleveland.

This week is opera week in Cleveland and the local opera company opened their season at the Metropolitan Theatre which started the longest succession of operatic performances the city has known in years.

"WEST OF PITTSBURGH" OPENING

The latest comedy by George S. Kaufman and Marc Connelly "West of Pittsburgh," has gone into rehearsal and is expected to open in Atlantic City on May 22. George C. Tyler, who has produced the author's other works, is also producing the new comedy.

The cast will include James Gleason, Robert McWade, Gertrude Titz, Georgie Lee Hall, Gertrude Quinlan, Joe Wallace, Helen Gurney, Frank Sylvester, Harry Cowley, George Abbott and others. Otto Krueger has been engaged to direct the rehearsals, but will continue to play the leading part in "To the Ladies."

BIG ALIMONY FOR WIDOW

KALAMAZOO, Mich., May 15.—Helen McBeth Mills Loveland, widow of the Shakespearean actor, Frank Mills, obtained a divorce last week from her second husband, William Loveland, president of the Watervliet Paper Company, on the ground of non-support. She testified that Loveland ceased to provide for her, a month after their marriage. She was granted $50,000 cash alimony.

Loveland's first wife divorced him in 1921, and received $100,000 cash alimony from him. It is understood that he will be married again this Summer.

OLIVER PLAYERS IN SOUTH BEND

SOUTH BEND, Ind., May 15.—The Oliver Players, that opened recently at the Oliver Theatre here are doing an excellent business. Miss Besse Dainty, who heads the company opened in "Smiling 'Thru'" and scored a hit of enormous proportions. Last week, she duplicated her success in "Fair and Warmer." The company which supports her is an excellent one.

Answers to Queries

S. H.—Viola Allen, Effie Shannon, Nanette Comstock, and W. A. Lackaye were with the "Shenandoah" Co. at the Star Theatre, New York.

B. R.—Mark Sullivan, Pete Mack, Jennie Satterlee and Rachel Booth were with Donnelly and Girard's Co. at the Bijou, New York.

Powers—"The Fairies' Well" was produced at the 14th Street Theatre, New York, Sept. 9, 1889. W. H. Power was the proprietor and manager. Carroll Johnson played the role of "Larry Dee."

Ring—James Melville, bareback rider, from Australia, made his American debut at the Broadway Theatre, New York, on Jan. 31, 1858.

B. B.—Mike Donovan won over Walter Watson, Oct. 17, 1884, in New York City, in twenty-seven minutes.

A. M.—H. R. Jacobs had theatres in Reading, Paterson, Hoboken and Utica.

Fred—Irwin Brothers' Big Specialty Show included McNeil and McCale, Alice Raymond, Gordon and Lick, Emma Lee, Richmond and Glenroy, Prince Pharaoh, Petrie and Elise, Geyer and Lord, Brazie and Alton, and Pete Jenkins.

Mark—Ira Paine died at Paris, France, on Sept. 10, 1889.

S. R.—"The Spider and Fly" was produced at Taylor's Opera House, Trenton, N. J.

T. T.—Hi Henry starred Estelle Clayton in "On the Hudson."

Vario—Ed. Kendall and Ruby Marion produced a rapid change act entitled "The Manager's Pupil."

Bush—Mme. Melba was the daughter of David Mitchell of Melbourne, Australia. She made her operatic debut in Brussels, Belgium, in 1887.

Kit—Fanny Davenport appeared in "La Tosca" at the Baldwin, San Francisco; she was followed by "Little Lord Fauntleroy."

Beane—Frank Pilling took over the National Theatre on the Bowery and opened it as Pilling's Popular Theatre. He played vaudeville from 11 a. m. to 11 p. m.

London—Charles Wyndham was born in Liverpool, England, in 1841. He came to the United States in 1862. He made his debut at the National Theatre, Washington, D. C., the same year.

25 YEARS AGO

The Schiller Theatre passed under the management of Dick Gardner.

Capt. Paul Boyton's Water Show included Birdie Lewis, H. C. McGee, Frank Busby, Wallace Ross and Geo. H. French.

The Flying Jordans were playing at Apia, Samoa.

Fred R. Gardner was at Juneau, Alaska.

The Howard Burlesque Company at the Howard, Boston, presented "Sinbad." The olio included Hope Booth, Rossow Brothers, Caron and Herbert, Clarice Vance, Emma Carus, William Lyons, J. J. Herbert, The Brownings, Adeline Marden, Saunders and Burdell, Willie Russell, Dolline Cole, Lizzie Anderson, Willie Clark and Thomas Crowley.

Vaudeville at the St. Nicholas Music Hall, New York, included James and Sadie Leonard, Florrie Evans, The Listonas, Len Ross, Grant and Vaughn, Dorothy Drew, The Three Gardners, W. H. Barber, The Wilsons, The Pantzer Trio, Three Sisters Lane, Signor Carbone and Phyllis Rankin.

Edwin F. Thorne died at the St. Vincent's Hospital, New York.

"Uncle" Tom Moore died at New York City.

Rialto Rattles

IT COULD BE EITHER

Since they've named the dressing rooms in Keith's 105th Street Theatre in Cleveland after different cities in the country, a performer who gets a route nowadays, doesn't know whether its twenty weeks on the circuit, or a week in Cleveland.

QUITE RIGHT INDEED

Oh, the lass who loved a sailor
Didn't lead as lone a life
As the lass who loved an actor
And became the actor's wife.

ALL IN ONE

Saw a great motto the other day for use in these bad theatrical days of 1922. It read "Quiturbelliakin."

GOOD REASON

An opera singer who recently sued her husband for divorce is preparing to settle for $200,000 cash. And yet there are playwrights that ask "Why Marry?" and other foolish questions.

STILL IN EXISTENCE

The upstairs Opera House.
The shoemaker who plays in the orchestra.
The Property Man, who works at the grocery.
The manager who runs a barber shop.
The drug store where the advance sale is held.

NO CHANCE TO STING

"The Lady Bug," which opened at the Apollo Theatre, and lasted four days did not get much of a chance to "sting" the public.

BUT HIS AGENT IS BALD YET!

Since the Keith bookers were told by Dr. Thompson that rubbing their fingernails together for five minutes, twice a day, would cure baldness, the manicure business in the neighborhood of the Palace building has fallen off.

But then look at the chance the barbers have of increasing their business.

SIDEWALK COMEDY

All the layoff comedians on 46th Street and Broadway had an opportunity to show their stuff on Friday afternoon a week ago while the crowd was gazing at the wire stretched from the Stage Building to the Astor Hotel, on which some sensational stunts were done. Some of the gags overheard ran as follows:—

"Oh—that wire? It's from an agent,—sent collect?"

"Some guy just got work on Broadway and wants to get over."

"I bet it's an act with a Loew route breaking its jump from the State to the American."

Fortunately the cop came along then, or murder would have been committed.

SUMMER DONT'S FOR PERFORMERS

Don't tell them your agent refuses commission. It's impossible.

Don't tell them you turned down a route for next season. The brokers have writer's cramp.

Don't tell them you are writing plays. You paid to have an act written.

Don't tell them you played cards on the road with George M. Cohan. He only plays sure-fire games.

Don't tell them what you saved on the season. There was many a cut week.

Don't tell them you have the greatest act in show business. They may know you.

Don't tell them you are buying a Rolls-Royce. The Ford is a good car too.

Don't tell them you "killed" them in Perth Amboy. They're dead already.

Don't tell them you are buying a summer home. The cop at 47th street and Broadway may save you the trouble of buying it if you linger there too long.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

MANAGERS' REGISTRATION BILL MISSES THE SECOND READING

Theatre Managers' Association Oppose Bill and Motion Postponing Reading for Six Months Goes Through—Managers Claim Bill Is Move to Control the Industry

LONDON, May 13.—The bill being urged by the Variety Artists' Federation for the elimination of bogus managers which calls for the registration of all theatrical managers not already licensed by the government did not reach a second reading in the House of Commons last week and is generally admitted to have but little chance of success now. The Theatrical Managers' Association, mostly composed of London managers, are opposing the bill and, through Sir Walter de Frece, put forward a "blocking" motion to the effect that the reading be delayed for six months. This motion means practically the death of the bill. The Registration of Theatrical Employers' bill was introduced by C. W. Bowerman, labor member of the House of Commons, and the managers charge that it is a move on the part of labor to control the industry.

The daily newspapers have been used by the Theatrical Managers' Association in combatting the bill, Tom B. Davis, president, having written a long letter to the *Daily Telegraph* attacking it, contending that such a measure was not only unnecessary but would be injurious.

The Actors' Association has so far remained silent, withholding its open support of the measure, which is unquestionably for the good of all members of the profession.

Realizing the poor chance of success the registration bill now has, the Variety Artists' Federation is now pressing for the appointment of a select committee by the House of Commons to inquire into the entire question. While the managers have declared that there have been but very few cases of suffering caused actors by managers, the Variety Artists' Federation is prepared to give facts upon more than thirty such cases during the past year and a half, some of them within the past few weeks.

In his letter to the *Daily Telegraph* attacking the measure, Mr. Davis said that such registration of managers as the bill calls for would kill all enterprise, initiative and self-respect. "This proposal is an attempt to make a theatrical manager criminally responsible for being unable to meet his obligations," he said, "even though his failure to do so may be due to circumstances over which he had no control. It affects every honest man and woman who conducts an enterprise in which more than two performers are engaged." This statement is declared erroneous by the sponsors of the bill, who say that it is only when the manager is proved to have absconded "with intent to defraud" that he becomes criminally liable.

It is remarked by officials of the Variety Actors' Federation that there is some unrevealed motive in the opposition of the Theatrical Managers' Association to the registration bill. They say that since the members of the body are already obliged to be licensed and registered by the London County Council they would be unaffected by the terms of the bill, and, since their opposition to it is so violent, they must be afraid of something else which they do not wish to talk about.

"OLD DUTCH," A FINE PLAY

LONDON, May 15.—"My Old Dutch," with Mr. Albert Chevalier in the leading role, was produced at the Playhouse, Cardiff, and proved itself a play of great merit. Mr. Chevalier was at his best in the play which is built around his old song which he sings in his own splendid manner. While pathos is the dominant feature of the piece, comedy is also interspersed with excellent judgment, in which Charles Fawcett (Erb Uggins) and Amy Venimore (Widow Malone) find ample scope for their talents.

Amy Dalby in the title role was wonderful, while Ellis Preston made a capital good humored Father O'Flynn. Mr. Chevalier is to be congratulated on the excellent taste he has displayed in the production and also in surrounding himself with a good cast.

"FAMILY AFFAIR" SEEN

LONDON, May 15.—"A Family Affair" is the name of a new Russian play by A. Ostrovsky, which was presented at the Pax Robertson Salon recently. The title has been used before for a play which William Holles produced in the provinces last season. As the Holles' play is scheduled to be produced here soon, it is very probable that the name of the Russian play will be changed.

NEW VERSION OF "A TO Z"

LONDON, May 15.—A new version of from "A to Z," the Prince of Wales' Revue, was presented on the 250th performance of the piece. The Trix Sisters, American performers, have left the cast and gone into the variety halls. Maizie Gay, who recently returned from the United States, joined the cast, after the Trix Sisters departed.

CHORUS GIRL WINS FAME

LONDON, May 15.—Vera Lennox, a chorus girl in "Sally," at the Winter Garden, won over night fame when on five minutes' notice she substituted for Dorothy Dickson, dancer, who sprained her ankle and was unable to continue with her partner.

Miss Lennox was not the understudy for Miss Dixon. The understudy happened to be absent from the theatre at the time of the accident. So cleverly did the chorus girl play the leading role that after the final curtain call Miss Dixon led her substitute to the footlights and acknowledged to the audience the girl's success. Miss Lennox, who is but twenty years old, received several offers of other engagements.

PEARL WHITE'S SHOW BURNED

LONDON, May 15.—Fire destroyed all the scenery and properties of Pearl White's revue, in addition to burning out the entire stage of the Casino de Paris, where she is appearing, last week. It will prevent the playing of her show for several weeks. The front of the Casino was untouched, the fire having been put out in time to save it, but it did sufficient damage to throw 160 girls out of work, exclusive of Miss White and fifteen other principals. The loss is estimated at being over 1,500,000 francs.

"NUTS IN MAY" SEEN

LONDON, May 15.—"Nuts in May" is the title of a new farce which Yorke Stephens has presented at the Duke of York's Theatre here in arrangement with Violet Melnotte. "Nuts in May" was adapted from the French musical play, "Les Vingt-Huit Jours de Clairette," by E. Lawrence Prentice. The French original was by Antony Mars.

"LOVE'S AWAKENING" CLEVER

LONDON, May 15.—"Love's Awakening," the light opera in three acts which was presented at the Empire Theatre has a sort of "league of nations" idea connected with its production, inasmuch as it is an Italian story, set to music by a German, with a Turk in the chief male role, and is produced by an Englishman. Edward Laurillard presented the piece by arrangement with Sir Alfred Butt. It is adapted from an Italian story by Herman Haller and Dr. Rideamus, with lyrics by Adrian Ross, and music by Eduard Kunneke, and given in three acts.

The story itself is very weak, the production being more of the musical spectacle type than anything else. It tells of an Italian countess, who has tired of widowhood, and falls in love with an artist, who wishes her to pose for a picture called "The Marriage Feast." Being "religious," she steadily refuses to do so, until finally she accepts his suit, and consents to pose in robes that would win the approbation of any purity league.

There are some pretty pictures in the production, the scenery being specially beautiful in its staging. Edouard Lestan, the Turkish tenor has a very fine voice, and has an able countess to work to in Juliette Autran.

DU CALION INJURED ON STAGE

LONDON, May 15.—Du Calion, the ladder comedian, who has been a great favorite at the Coliseum, met with an accident, when his long "skirt" tripped over the bottom of the ladder on which he was standing, and fell to the ground. Du Calion was taken to the hospital, where it was found that his injuries were not serious, but would keep him off the stage for several weeks.

SELBIT SHOWS NEW ACT

LONDON, May 15.—A new act which is attracting much attention in the variety halls is "Peeps Behind the Screen," which is being shown by P. T. Selbit. The piece professes to show the filming of a picture the result being ultimately shown on the screen.

The whole thing is carried out along burlesque lines and is amusing from start to finish.

"HAPPINESS" OPENS MAY 15

LONDON, May 15.—"The Whirl of Happiness," will be James C. White's next production in the West End. The piece is in three acts and Billy Merson will make his first appearance in musical comedy in the piece. Others in the cast include: Lily St. John and Mai Bacon. The production will open on May 15th.

"ROSE GARDEN" OPENS

LONDON, May 15.—"The Rose Garden," a new musical play, has been presented at the Boscombe Hippodrome for a preliminary showing and will come into London shortly. The book is by Arthur Miller and Eustace Baynes, with lyrics by the latter and music by Arthur Wood. George Shurley is producing the piece.

SETTLING THE STRIKE

LONDON, May 15.—Lord Askwith has been appointed arbitrator in the dispute between Charles Gulliver and his musicians. The musicians who were on strike, recently returned to work pending Lord Askwith's decision.

He acted in a similar capacity in 1907, after the music hall strike.

ASTOR BACK FROM UNITED STATES

LONDON, May 15.—A. C. Astor, the ventriloquist, re-opened in vaudeville after a rest of several weeks, at the Royalty, Chester, last week. He is booked up on the Moss and L. T. V. tour for the remainder of the year, and is due in America for another visit to that country in 1923.

NEW GALSWORTHY PLAY GOOD

LONDON, May 15.—John Galsworthy has gone somewhat out of his style in introducing a great deal of farce into "Windows," his new comedy, styled, "a play for idealists and others," which was recently produced at the Court Theatre by Leon M. Lion and T. J. Grein. The hero of "Windows," is a philosophical window-cleaner, who is a student of Hengel, and who earnestly discusses how life should be seen through windows, "dusty or thick."

The play, which is in three acts and four scenes, has most of its action in the house of a novelist, Geoffry March, who has a wife, and a daughter. Other characters are the sweetheart of the daughter and the cook.

All of the cast indulge in philosophy, which becomes more and more "highbrow," as each gets drunk in the last scene. This scene seems anything but the work of one who has done the serious offerings heretofore written by Galsworthy, but it's full of laughs, as is the entire play.

The cast are all good, and the production itself has been very well done.

"QUARANTINE" OPENS IN JUNE

LONDON, May 15.—J. E. Vedrenne has secured the Comedy Theatre here and will present "Quarantine," a new farce by Fryn Tennyson Jesse, there on June 6. Edna Best and Owen Nares will be seen in the leading roles of the play.

"Other Peoples' Wives" closed at the Comedy on Saturday, May 13. The house is now undergoing repairs and redecorations.

"GOLDEN DAWN" OPENS

LONDON, May 8th.—"The Golden Dawn," by Ian Davison, opened at Bedford, last Monday. Davison is a dancing master of experience and wrote the piece while wintering in Algeria. The music is by Leslie Smith and Alex Keith staged the production.

THREE "TONS OF MONEY"

LONDON, May 15.—Walls and Henson, Ltd., in conjunction with Bannister Howard, will send out three companies of "Tons of Money" to tour the provinces next fall. "Tons of Money" recently opened at the Shaftsbury here, where it is playing to big success.

DEMPSEY TURNS DOWN BIG OFFER

LONDON, May 1.—Jack Dempsey, the pugilist, was offered a vaudeville engagement here at £500 per week. Dempsey refused it, although he said that he would be willing to talk business later, but said that for the present he wished to see the sights.

RESISTA A FAVORITE

LONDON, May 15.—Resista, the tiny American mystery, made her first appearance in West End at the Victoria Palace, this month. This little lady who cannot be lifted by the strongest of men, is becoming a great favorite in England.

WANTS ACTS FOR THE U. S.

LONDON, May 15.—A. E. Johnson, the American agent, is now here and is making his headquarters at the Savoy Hotel, where he is meeting a number of English acts, to whom he has offered American bookings.

"LASS O' LAUGHTER" OPENS

LONDON, May 1.—Sir Alfred Butt presented "Lass o' Laughter" at the Queen's Theatre on April 29. Prior to opening there it had played a three-day engagement at the Devonshire Park, Eastbourne.

MILO OPENS IN LONDON

LONDON, May 1.—Milo, the American "surprise act," opened at the Princess Theatre here for a tour of the English music halls. He is appearing here under the direction of Foster's Agency.

Arthur Shields is now doing a new single act.

Frank Fay will sail for Europe aboard the *Mauretania* on May 23.

The Kirksmith Sisters have been routed over the Loew Circuit.

Dorothy Ruggles has been added to the cast of "The Music Box."

Duncan Sisters will sail aboard the *Paris* for Europe on May 24.

Abe I. Feinberg has been confined to his home with a severe cold.

Gordon and **Ray** opened on a tour of the Proctor Circuit on Monday.

Hubert Kinney and **Martha Shelby** are appearing at the Club Maurice.

Molly McIntyre will be seen in a new act which Dave Marion is to produce.

Arthur Alexander and Company have been given a route over the Loew Circuit.

Julian Eltinge is headlining the bill at B. F. Keith's, Philadelphia, this week.

Jules Jordan and his wife will sail for Europe aboard the *Majestic* on May 20.

Al Herman is going to visit Europe. He sails aboard the *Olympic* on June 3.

Don McLean, a stock actor, has recovered from a serious operation on his leg.

William Seabury has been signed to appear in the next edition of "The Music Box."

Judson Cole has been booked for a return engagement over the Pantages circuit.

Nell Burns, sixteen year old daughter of Joe Burns, is to enter the dramatic field.

Harry Ellis is on the bill at Keith's 105th Street Theatre, Cleveland, this week.

Van and Schenck are headlining the bill at Keith's Theatre, Washington, this week.

Herb Glass and **Joe Burns** will enter vaudeville in a new act written by Lew Brown.

Bushman and **Bayne** are headlining the bill this week at Keith's Boston theatre.

May Wirth and the **Wirth Family** will open at the London Coliseum on May 22.

Dalton and Craig will open on a tour of the Keith Circuit at Syracuse on Thursday.

George W. Barlow, the veteran Dutch comedian will next season be seen in vaudeville.

Walter C. Kelly, known as the "Virginia Judge," is retiring from the stage for a year.

Leo Ditrichstein opened a five weeks' engagement at the Century, San Francisco, on Monday.

Victor V. Foster, kindly communicate with Henry Chesterfield on a matter of importance.

ABOUT YOU! AND YOU!! AND YOU!!!

Willie Cohen has been signed by Barney Gerard for one of the Shubert units next season.

Billy "Swede" Hall was compelled to cancel his vaudeville bookings due to his wife being ill.

Alf T. Wilson, the vaudeville agent, has had his offices entirely redecorated and refurnished.

Jones and Jones have been booked for a thirty week tour of the Keith Circuit, by Alf. T. Wilton.

Pierre Monteaux, director of the Boston Symphony Orchestra, sailed on Saturday, for France.

Peggy Sanderson is returning to America after spending six months in Italy and France.

Clara Morton is this week heading the vaudeville bill at Gordon's Olympic Theatre, Boston.

Paige and Gray opened on a tour of the Loew Circuit, Monday, that will take them to the Coast.

Don Page left the Beaux Arts last week to accept an engagement in the Marlborough Grill.

Ula Sharon, who was with the Greenwich Follies, sailed for Europe aboard the *Baltic* on Saturday.

Al Myers, who had offices in the Gayety Theatre Building, has given up the booking business.

Charles Irwin replaced Herschel Henlere at th Coliseum, the latter cancelling due to illness.

Clara Joel and William Boyd return to the cast of the Proctor Players of Albany, on Monday next.

The Rath Brothers have been engaged for the Walton Roof, Philadelphia and will open there next week.

Jack Wilson and Company have been booked for forty weeks over the Keith Circuit, by Alf. T. Wilton.

Daphne Pollard, who has just completed a tour of the Keith houses, sailed for England on Saturday last.

Ruge and **Rose,** after making a number of film comedies are back in vaudeville, booked by Eddie Riley.

Billy Saxton, who closed with a burlesque show recently, will go into vaudeville for the summer months.

Val and Ernie Stanton arrived back in New York this week after an absence of several months in the middle west.

Chad and **Monte Huber,** are playing the Lyceum Theatre, Canton, O., this week, breaking their jump to Chicago.

Arthur Fields and Archie Gottler are appearing at the Sunset Inn cabaret at Broadway and River street, Troy, N. Y.

The Homer Sisters are booked over the Pantages circuit and will open May 21st. They were booked by Eddie Riley.

Vincent O'Donnell was compelled to cancel his engagement at Mt. Vernon last week, due to illness. Harry Ellis replaced him.

James Bliss, recently with Chauncey Olcott, has become director of the Jessie Bonstelle stock company at the Garrick, Detroit.

L. Wolfe Gilbert, song writer and vaudeville performer, is this week headlining the vaudeville bill at the Rialto, Chicago.

Marion Saski, now appearing with "The O'Brien Girl" in Chicago has been signed for next season to appear in a new revue.

Kenneth Delmar and the **Kay Sisters** have added Karl Shaw to their act which will be known in the future as "Stars of To-Morrow."

Talbot Kenny and **Paul O'Neill** are back in New York after three months on the road and will open here shortly in their new act.

Betty Evans and her husband, **Fred Evans,** arrived in England last week where they are engaged for film work during the Summer.

William Farnum arrived in Saranac Lake this week with a company of twenty for the purpose of taking pictures for the Fox Film Corporation.

Will Morrissey is rehearsing a new musical comedy called "The Hollywood Follies" which will be seen in Chicago around the end of May.

Shirley Kellogg will be seen in this country next season in a musical comedy entitled "The Butterfly," by Harry B. Smith and Jerome Kern.

Ed. Ford, the English comedian who has been appearing on the Keith time sails for Australia this week. He plans for a trip around the world.

Jack Morton, who recently went to Berlin to appear in pictures, is now recuperating from an attack of "flu," and expects to being work next month.

Demarest and Collette, who have been playing the Orpheum Circuit all season, will arrive in New York next month to take up a Keith route in the East.

McCormack and Wallace, Hal Skelly and Company, and Jimmy Lucas and Francine played at the Golden Gate Theatre, San Francisco, last week.

Joe Laurie is heading the bill at the Temple Theatre, Syracuse, this week. Johnny Dove, Faber and Bernet and Downey and Claridge are also on the bill.

Arthur Mayer, formerly in burlesque, is doing a single act in vaudeville, the material for which was written by James Madison. Alf. T. Wilton is booking the act.

Fannie Brice, who closed recently with the Ziegfeld "Follies" has returned to vaudeville and this week is breaking in a new act at the Keith house, Cleveland.

James R. Keen and **Howard Halpin,** of the Selwyn Theatre, Boston, were tendered a benefit performance of "Smooth as Silk" on Monday night of this week.

Charles McNaughton, who created one of the leading roles in "Three Live Ghosts" is playing it this week in the stock company at the Ohio Theatre, Cleveland.

Maude Granger, in the John Golden production of "The First Year" will on Wednesday, May 24th, play the role of Mrs. Livingstone, for the 700th consecutive time.

William Anthony McGuire, the Chicago author, is writing a new play which will be completed within the next two weeks. A Broadway production is expected for it.

King and **Layman,** the dancing team which joined the "And Very Nice, Too" musical show in Montreal, on but a few minutes' notice scored one of the big hits of the piece.

Sylvia Clark dropped out of the bill at Moss' Franklyn Theatre during the last half of last week owing to illness. Clara Howard doubled from the Hamilton to fill in for her.

Arthur and Leah Bell were compelled to drop out of the bill at the Broadway Theatre last Friday, owing to Leah's illness which came suddenly. Arnold and Weston filled in for them.

George Morton, formerly of Kramer and Morton and Lou Clayton, who worked with Cliff Edwards, are rehearsing an act that will be ready for a showing in the near future.

Robert Redmond, last seen in vaudeville with Richard Keane, the Shakespearian actor, has retired from show business to accept a position as general manager with a commercial brokerage firm.

Arthur Howard and **Enid Markey,** respectively leading lady and man of the Somerville Theatre stock company will sever their connections with the company on Saturday night of this week.

Josephine Drake, who is now being featured in "Lilies of the Field," playing at Powers' Theater, Chicago, will next season be seen in a new play which is being written for her by Josephine Drake.

Manny Morris, who was Sophie Tucker's musical director, has entirely recovered from a recent attack of pneumonia. He will join the Tucker act when it returns to this country from England.

Alice M. Mainardy appeared in the title role of "Irene," and also in the leading female role of "You Never Can Tell," both productions being presented by the Brooklyn College students at the Academy of Music last week.

Frank Van Hoven, who is playing on the Pacific Coast, was made a member of the Golden Gate assembly, Society of American Magicians, last week. Van Hoven is a member of the London Magicians' Club, and the Societe De Magic of Paris.

James Barton & Co., Johnny and Gordon Dooley, Nonette, Nat Nazarro, Jr., and Band, Ethel Davis & Co., Sissel and Blake, Conchita Piquer, the White Way Trio and Flying Russell & Co. appeared at the Winter Garden on Sunday night of this week.

Dr. Max Thorek, surgeon-in-chief of the American Theatrical Hospital announced recently that he believed he would be able to restore the sight of the vaudeville actress, Molly Fuller, formerly of Hallen & Fuller, who went blind recently.

Williams and Taylor dropped out of the bill at Keith's Fordham last week due to one of the team suffering a sprained ankle. Herschel Henlere went out of the same bill due to a sprained finger. Elydia Morris, and Howard and Sadler replaced them.

THE UNEXPECTED-SENSA

STUM

A FOX TROT ODDIT

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-rou

THREE O'CLOCK IN THE MORNING
The Waltz Hit of Two Continents

You Can't Go Wrong With a Feist Song

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned St.
TORONTO
193 Yonge Street

LEO FE
711 Seventh A

SATIONAL - DANCE CRAZE

BLING

IT" BY "ZEZ" CONFREY

FEIST, Inc.
nth Ave., New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Ave.

Sing a Feist Song Be a Stage Hit

THREE O'CLOCK IN THE MORNING
The Waltz Hit of Two Continents

MELODY LANE

PHONOGRAPH CO. RELEASES MORE RECORDS AHEAD OF SET DATE

General Phonograph Co., Maker of Okeh Records, Issue "Stumbling," Listed for June 15, and "Some Sunny Day," Set for May 20—Music Men Watching Developments

The General Phonograph Corp., manufacturers of the Okeh Records, have released two more songs in advance of the date set by the respective publishers. The disc is (4612) "Stumbling"—"Some Sunny Day," both fox-trot dance numbers recorded by Vincent Lopez and His Pennsylvania Orchestra.

"Stumbling," published by Leo Feist Inc., had June 15, as the date set for release, while Irving Berlin, Inc., had set May 20, for the general release of "Some Sunny Day."

The violation of the release date agreement, made between publishers and record manufacturers in order to have a simultaneous number on all records, is in accordance with the recent announcement of the General Phonograph Corporation's intention of establishing the so-called deferred release date's legal status, and a test case made if possible.

It is the music publishers' contention that a deferred release date which brought a number out simultaneously on all records, gave them a chance to make a number popular, and so result in a larger sale of the records. The premature release of a song by one company, they claim, takes the edge off the subsequent sales by other disc manufacturers.

All publishers, and mechanical companies may or may not be in favor of the deferred release date, but the Okeh company declared that their chief objection to it was that it seemed to be violated too often by different record companies much to the detriment of their business. Also, that they did not think the plan a practical one, and one or two companies, it seemed to them, were favored by certain songs being held for release. If the plan was strictly enforced, the Okeh company say they are willing to abide by it, for they have all due respect for the publishers' legal rights and wish to be amendable.

A few weeks ago, the Okeh released the songs "Georgia" and "Rosy-Posy" in advance of the date set by the publishers. Leo Feist, Inc., made application for an injunction seeking to restrain the sale of the record, but withdrew the application after having learned that clerks in Washington had made an error in failing to file a "notice of user" as required by law. M. Witmark & Sons, publishers of "Rosy-Posy," as far as it is known took no legal action against the General Phonograph Corporation.

Up to the present time, neither Leo Feist, Inc., nor Irving Berlin, Inc., have taken any action regarding the premature release of their respective songs. It is expected that something may develop during the week, however. In the event of the publishers failing to take legal action, the copyright laws give them the power to exert a sort of economic pressure against record companies, and may ask for monthly instead of quarterly accounting, as well as refuse to allow them the ten per cent discount on royalties due the publishers, which publishers generally allow all mechanical firms.

The developments of the next week are expected to establish a better understanding of the deferred release date agreement between publishers and manufacturers of records.

TAMA SIGNS WRITERS

The Tama Music Publishing Corp., publishers of many of the Shubert production scores, have added two new writers to its staff, who are considered unusual finds by William Philips, the Tama general manager. The team is Edward A. Winston, composer, whose every musical phrase is said to have an original twist. The lyric writer is Miss Isobel Stone, a young society woman. The first song written by the team was "Radio Blues," which is showing up well as a dance hit. Another number of theirs is the "Song of the Desert," which is being released shortly by the Tama.

Mr. Winston being a pianist of merit, and Miss Stone a singer of note the team are an unusual combination for plugging their songs, which they are doing. They are also collaborating on an operetta which will be produced during the coming season.

REMICK RELEASES MANY

"Down by the River Side," a fox-trot comedy song by Sidney Clare and Cliff Friend has been released by Jerome H. Remick & Co., who will plug the number through the summer. In addition to the new song the firm has one of the largest catalogues in its career containing a variety of numbers including "California," "Sing Song Man," "Bamboo Bay," and many others.

JERRY VOGEL ILL

Jerry Vogel, manager of the sheet music department of the Plaza Music company, is ill at home with an attack of the grippe. He is expected back at his desk in the course of a week or ten days.

MUSIC PROTECTION IN MEXICO

American publishers of music and owners of rights in North America of foreign works will again enjoy copyright protection in Mexico, due to the efforts of the Music Publishers' Protective Association who has completed arrangements between some forty publishers and the Mexican firm of Wagner & Levien, considered the leading publishers of Mexico.

While Mexican copyright was obtainable in the past, there was no way of getting protection. Wagner and Levien in the future will act for the forty publishers who have made arrangements with them, and will take action against all copyright violations and infringements, of musical compositions copyrighted by publishers in the United States.

WITMARK TO PUBLISH "FLAPPER"

A musical version of the play "Wait Till We're Married," by Hutcheson Boys and Rudolph Bonner, originally produced by Oliver Morosco, is now in preparation, the music of which is to be published by M. Witmark & Sons. It will be recalled that "Wait Till We're Married" was subsequently re-named "Oh Marion," the star part being played by Marion Coakley. In its new musical form the piece will be produced under the title of "The Flapper."

NURNBERG WITH CAINE

Victor Nurnberg, well known in the motion picture business, both as an exploitation manager and composer, has joined the staff of S. C. Caine, Inc., for the purpose of assisting in the exploitation of the song "Isle of Zorda" which is being released in conjunction with a Pathe picture of the same name.

SAUL BORNSTEIN RETURNS

Saul Bornstein, of the Irving Berlin, Inc., music house, returned from Europe on Friday of last week on the *Mauritania*. Mr. Bornstein's return was ahead of schedule due to the fact that during his absence his mother was suddenly stricken ill. She is now in a hospital where she is slowly recuperating.

While in London Mr. Bornstein renewed the Irving Berlin Inc. contract with H. Darewski, which gives the English publisher the right to handle the Berlin popular numbers for a period of years. The English rights to the Berlin production music have not as yet been placed, neither has the foreign production rights of the Berlin show, "The Music Box," been arranged.

Music business in England is dull, said Mr. Bornstein and the theatrical business is in a bad slump. Some of the best shows, he declared, are playing to meagre business.

ELLSWORTH ON TRIP

Will J. Ellsworth, of the McKinley Music Company's sales staff left Monday for an extended trip through Pennsylvania, north to Michigan and Canada specializing on "The Trail to Long Ago," and "Broken Hearted Blues."

A new thematic catalogue is being put out by the McKinley Company, which is being placed in the hands of consumers by different dealers. The catalogue contains fifteen pages and is printed on buff colored stock with blue ink. Several bars of each of their numbers with words are printed across the page with two or three descriptive lines regarding the song.

ARRANGERS APPLICATION DENIED

The Arrangers Guild application for a charter was voted down at the annual convention of the American Federation of Musicians when it was brought up at Grand Rapids last week where the convention was held. The arranger's desire for a local of their own was not granted inasmuch as they are all musicians and members already of some local or other of the musicians' union.

SMALL TOWN SONG SELLS

Erie, Kansas, May 15.—"Going Home." a new number published by Sidney B. Holcomb of this city, is attracting more attention from the public than is usually given to songs published in small towns, and has not had the usual propaganda publicity. It was written by Holcomb, who published his own numbers.

RICHMOND AT EXPOSITION

The Richmond Supply Corporation, jobbers, represented the popular music publishers at the Masonic Exposition held at Madison Square Garden last week. They were the only music house to have a booth at the exposition which was crowded nightly with an audience composed largely of women.

FRIEND ON VACATION

Cliff Friend, song writer, left Monday for a two months' vacation which he will spend in California. He is making the trip by auto and will stop at Cincinnati where he will visit his parents, and continue with an augmented party.

"BAD MAN BLUES" RELEASED

Louis E. Zoeller, has placed a song entitled "Bad Man Blues," with the Philip Ponce Publications, and Marion Harris, Eileen Stanley, and Al. Bernard are already singing the number. Zoeller is also the writer of "I Aint Givin Nothin Away," and "Brown Skin Baby Walk."

NEW BUILDING FOR FISHER

A new store and loft building is to be erected for Carl Fischer, music publisher and dealer, at 56 to 62 Cooper Square. The building will be twelve stories, 111 x 72 and will cost about $450,000.

COPYRIGHT HEARING POSTPONED

A hearing of the bill proposing to do away with certain copyright protection which the motion picture interests are backing was indefinitely postponed by the House Committee of which Congressman Lampert of Wisconsin is chairman.

The bill was introduced in behalf of the Moving Picture Theatre Owners of America, who sought to have changes made in the copyright laws which give the composer and publisher of musical compositions the right to collect a performing right's fee from places where admission is charged and music is a part of the entertainment. Originally the measure was introduced in Congress last Fall and the Committee appointed to give it a hearing set May 5th as the date. This was postponed to May 15th, and again, indefinitely, which is generally considered to mean that the bill in question is practically a thing of the past.

PIANO SYNCOPATIONS RELEASED

Roy Bargy, well known pianist, leader of one of the Benson orchestras in Chicago, has written a series of instrumental piano solos entitled, Roy Bargy's Piano Syncopations, which are being published by the Sam Fox Music Co. Four of the solos have been released, "Sunshine Capers," "Slipona," "Rufenreddy," and "Knice & Knifty."

Piano solos which were popular at one time seem to be coming back again according to Mr. Fox who says since the advent of such pieces as Zaz Confrey's "Kitten on the Keys" etc., they are again in demand. Another piano solo which is showing up unusually well is "Nola," by Felix Ardant which was adapted by Vincent Lopez for use by his orchestra.

AIR MUSIC HEARD 2,600 MILES

A radio concert sent out by the General Electric Co.'s broadcasting station in Schenectady, was heard on board a ship over 2,600 miles from the station.

According to a letter written by W. W. Braire, wireless operator on the steamship *Luckenbach*, on March 30, between 3.50 and 4.38 in the morning, while the ship was south of Panama in the Pacific, he picked up the music sent out from the Schenectady station. His letter bears a confirmation of the ship's location signed by the master of the vessel. A check up in the Schenectady station shows that the report agrees with the program sent out from the station.

HAGEN WRITES NEW ONE

Milt Hagen, Herb Crooker and Victor Nurnberg are the writers of "Isle of Zorda," a new fox trot song that is being hailed as a "second Sheik." It has been recorded on several mechanicals, is enjoying a great sheet music sale, and is being exploited jointly by the Pathe Picture Co., Producers of "The Isle of Zorda."

HARRIS RENEWS LEASE

Chas. K. Harris has had his office repainted and decorated, and has signed a new five-year lease to insure his remaining at the Columbia Theatre building for some time to come. His song "Down on a Little Side Street," is the number one song just now.

JOE KEDEN IN HOSPITAL

Joe Keden, who last week severed his connection with Waterson, Berlin & Snyder, after three years' service, is at the Flower Hospital, where he is undergoing an operation.

FEATURING MILLS SONG

George Murray's Knickerbocker Minstrels are headlining this week at the Cherokee Theatre, St. Louis, where they are featuring Kerry Mills' "Lovable Eyes."

BURLESQUE

STAR & GAYETY TO PLAY STOCK

COLUMBIA TURNS OVER LEASES

A business deal is in process of completion as THE CLIPPER goes to press this week, by the terms of which the leases of the Star and Gayety theatres in Brooklyn, now held by the Columbia Amusement Company will be transferred to Sam Raymond, formerly manager for B. F. Kahn at the Union Square theatre.

Raymond is to take over the leases which have three years more to run and will take possession of the houses on August 1st next. Raymond plans to install stock burlesque in the houses. The shows will run two weeks alternating.

Raymond will make his headquarters at the Gayety theatre. While the agreement between him and the Columbia Amusement Company is said to have been completed, the necessary papers had not been signed on Monday night, due it is said to the fact that Raymond's attorney was in court and could not attend to the matter. Raymond's firm will be known as the Sam Raymond Theatre Corporation. It will take over the theatres on June 15. Mrs. B. F. Kahn, widow of B. F. Kahn, former owner of the Union Square stock burlesque house, is interested in the corporation.

The Star and Gayety theatres are owned by the estate of Hyde & Behman, which leased them to the Columbia Amusement Company several years ago.

The only two burlesque circuit houses left in Brooklyn are the Casino and Empire which play the Columbia Amusement attractions. There will be four stock houses in Brooklyn next season, the Star and Gayety and the Hopkinson. The Minsky Brothers will also have a house in Brooklyn next season that will play stock.

"CHUCKLES" RUMOR DENIED

The officials of the Columbia Amusement Company, when asked Saturday about the rumor that Bedini's "Chuckles" would move to Boston and play a few weeks' engagement at the Gayety, commencing the week of May 29th and that the "Follies of the Day" would come to the Columbia for a few weeks, in place of the Bedini show, denied knowing anything about the arrangement. Gerard was also in ignorance of any such arrangement, he said, when seen last week.

LOTHROP GOING ABROAD

Doctor Lothrop, owner of the Howard Theatre, Boston, will sail for Europe about July 1. He will visit England, Ireland, France, Germany and Italy. He will be away about three months. This will be his twenty-seventh trip across the ocean.

CHANGES IN OLYMPIC CAST

Rene Vivienne and Frank Anderson, closed a two weeks' engagement at the Olympic, New York, last Saturday night. Jamie Coughlin, Nat Mortan and Mildred Campbell opened there Monday.

DOLLY BARRANGER IN NEW ACT

Dolly Barranger is rehearsing a new girl act of nine people which will open this week. The act is called Dolly and Calame presenting "Honeymoon up the Hudson." They are booked over the Loew Circuit.

MACK AND COMPTON IN VAUDE.

Ernie Mack and Marcia Compton are now playing vaudeville. They broke their act in at the Cortland Theatre, North Bergen, N. J., last Friday.

BURNS RESIGNS AS DEPT. MGR.

Jess Burns has resigned as manager of the printing department of the Columbia Amusement Company, to take effect July 1. Burns has held this position for nine years having started in April, 1913. He succeeded Charlie Barton.

Burns not alone had charge of the printing department, but he also handled the accounts of the three Theatrical Operating Company shows, which were the "Bon Tons," "Hello 1922" and "Sugar Plums" the past season. He also had charge of the accounts of the Peoples, Bijou and Casino Theatres in Philadelphia.

The reason given for Burns' resignation is, that the show managers will order their own paper the coming season, which will do away with the printing department. The three shows of the Theatrical Operating will be operated by individuals, which relieves Burns of the company's work. The Peoples Theatre is now owned by Ben Levine and associates and will not be in burlesque next season, Levine will turn it into a vaudeville and picture house it is said. It has not been decided as yet what will be done with the Bijou.

There is no doubt but what Burns will remain with the Columbia Amusement Company, but in another capacity.

HOPE PATTEN WEDS

BUFFALO, N. Y., May 11.—Hope Patten and Arthur Feine were married yesterday in this city by Judge Woltz. Mr. and Mrs. Bob Simons stood up for the couple. Mrs. Feine was formerly the wife of Dick Patten, many years manager of burlesque shows and other attractions, who died in this city on Sept. 9, 1919. He was at that time manager of the Gayety Theatre here, a Columbia Circuit house. Mrs. Feine is now employed as stenographer at the Bank of Buffalo. Mr. Feine is treasurer of the Gayety Theatre. The couple will make their home in this city.

HOWARD BUYS HOME

Tom Howard, of the team of Howard and Denny, who are playing vaudeville at present, and was featured the past season over the Columbia Circuit with Harry Hastings' "Knick Knacks" has purchased a ten room house in the Flatbush section of Brooklyn, near Kings Highway and Avenue U, costing ten thousand dollars. He will sell his house in Philadelphia and move into his new home next month. He has a fine garage on his new property.

FORTE SIGNED FOR UNIT

Joe Forte, straight man, who was with the Jack Singer Show on the Columbia Circuit this past season, signed a contract last Tuesday with William B. Freidlander for next season, to go with one of Freidlander's units on the Shubert Circuit.

WRESTLING NIGHT GETS $8,300

BOSTON, May 11.—The wrestling night at the Grand Opera House last night was larger than last week. The gross business being $8,300. The bout was between Calza and Londos. There was almost a capacity crowd in the house.

THE CASPERS ON VACATION

ST. LOUIS, Mo., May 13.—Emil Casper and Mrs. Casper are spending a few weeks' vacation at Mrs. Casper's home here. Casper is signed to go with one of the Shubert Units next season.

SIGN CONROYS FOR UNIT

E. Thos. Beatty has signed John and Lillian Conroy for one of his units on the Shubert Circuit the coming season.

LUCILLE ROGERS CLOSES

Lucille Rogers closed her engagement at Minsky Brothers' National Winter Garden last Saturday night.

FOUR SHOWS ARE STILL RUNNING

BUSINESS WITH THESE FAIR

Although the burlesque season is over officially for most of the companies, the American circuit being closed, four Columbia Circuit shows are still running, two of them being booked at their respective houses indefinitely. All of the Western houses are closed for the season.

The four shows still playing are: The "Chuckles" company at the Columbia Theatre, New York, booked indefinitely; "Follies of the Day," playing the Gayety Theatre, Boston, also for an indefinite run; the "Beauty Revue" is at the Casino Theatre, Brooklyn, this week and the "Tit for Tat" company is at Miner's Empire Theatre, Newark.

Many changes are expected and scheduled for next season. Several houses will be discontinued by the Columbia Amusement Company and but thirty-two weeks is all that the circuit will probably offer next fall.

In place of the Casino in Philadelphia, the Columbia Amusement Company according to present plans will have another theatre in which their attractions will be shown. The Casino for the past two or three seasons has not done good business and a house with a better location is expected to make considerable difference.

A theatre more up-to-date and centrally located is now in view. In Washington a change has also been suggested as the way for increased business and a new house will probably house Columbia shows there next season.

In New York at least three theatres will play stock during the summer, two of them the Olympic and National Winter Garden having already opened as such.

NEW COSTUME OFFICES OPEN

Mrs. Gilman, theatrical costumer, has formed a partnership with Bert Bernstein, and they have opened up elaborate offices, showrooms and shops in the Milton Building, at 48th street and Broadway.

Both are well known in theatrical circles, and will make special efforts to please and cater to the burlesque trade. Mrs. Gilman returned from abroad recently and brought with her many new novelties from Paris, which will be seen in Broadway productions next season.

The firm's new quarters in the Hilton Building are unusually well appointed from every conceivable angle and are probably the most complete and up-to-date in the city.

ARTHUR HARRIS IN LONDON

A letter from Arthur Harris, manager this season of "Peek-A-Boo" on the Columbia Circuit, dated from London, Eng., May 2, states that he and Mrs. Harris will leave London on May 2 for Ostend. They are touring Belgium, France, Germany and England. It's a pleasure trip, Harris writes, as well as business. While visiting the many places, he will be on a lookout for talent and material for Jean Bedini for his show on the Columbia Circuit next season.

COOPER SHOW BOOKED

Jimmy Cooper, has booked his "Beauty Revue" at Hurtig & Seamons Theatre, New York, next week. They are playing the Casino, Brooklyn, this week.

MAE DIX SIGNS

Mae Dix, has signed a contract with Barney Gerard for next season. Miss Dix is with Gerards' "Follies of the Day" this season.

STAGE EMPLOYEES DINE

The Theatrical Stage Employes Local Number 4 tendered a dinner to the members and their families at James Shield's Hall in Brooklyn last Tuesday night. The dinner started at midnight, and the hall was crowded not alone by the members of Local 4 but a number of invited guests.

Many performers were present, several of whom entertained after the dinner. Van and Schenck who were playing the Bushwick, and Harry Jolson were there and did their acts. Ed Brown's colored Eureka Band did several specialties as well as playing the music for the dancing which lasted until daylight.

The dinner committee were: Bert Bezer, Ralph Belhing, Dal Rader, Louis Green, James Collins, Fred Krauss, Len Risley, Al Lande, Tim Fanning, Billy Perrino and W. Reardon.

Among those present were: Jimmy Collins, Van and Schenck, Harry Jolson, Jesse Rece, Herman Schenck, Charles Charters, Bob Lewis, Mike Joyce, Charles Feldheim, Harry Bennett, Frank Freeman, Harry Harvey, Charles Trainor, Chris Hogan, Mike McKewen, Tom Yundt, Jack Hinchie, Dave Levy, Harry Neuberger, Aloysius Oadlum, Jack Rogan, Walter Jones, Cal Kline and family, Roy Reynolds.

Others were: Mrs. Jack Rogan, Mr. and Mrs. Will E. Hall, the Misses A. and Isabell Cahill, Mrs. D. Levy, Mrs. Harry Neuberger, Mr. and Mrs. Fred Krauss, James Costello, Mr. and Mrs. James F. Shelly, J. Walsh, Mrs. Bert Bezer, Mrs. Bert Bartlett, John Farrell, Tom Murphy, Harard Hirshie, Mrs. Kate Farrell, John M. Finnerty, Jr., Walter Neiles, Robert Irvine. Mrs. Walter Jones, Tom Lenanorra, Chas. Specht, Jack Coleman, Mr. and Mrs. Chas. McEmsed, Jack Cronin, Richard Webster, Mr. and Mrs. William Fisher, Mr. and Mrs. W. Casey and daughter, Mr. and Mrs. George E. Aitkins, D. F. Rader, Mr. and Mrs. Harry Patten, William Schwab.

Mrs. Harry Harvey, Chas. Weidmeyer, Joe Collins, Mr. and Mrs. J. Dietrich, Mr. and Mrs. Louie Gross, Mr. and Mrs. Joe Walsh, George Miller and daughter, Mr. and Mrs. Chas. L. Smith, Fred Merry, J. J. Wallace, Mr. and Mrs. J. Berryman, H. C. Kenman, Al McCory, William Scarfarth, John J. Hall, Jr., Seam Newlands, Louie and Alex Naloud, Ben and Bob Hilton, Jeff Moore, Joe Karagman, Harry S. Bennett and Chas. Tranor, Jr.

Jack Ruff, Joe Casey, Margie Dowling, Ethel and Margaret Casey, Chester Robinson, Joe McDermitt, Howard and Walter Daniels, John Wendell, R. Charles Aithens, Walter Clappe, Mr. and Mrs. Fred Schelling, Dan McHugh, Charles Jones, Joe Mackin, Chas. Diamond, Mr. and Mrs. Charles E. Stewart, Mr. and Mrs. William Grubler, Mrs. Brad Mitchell, Bob Vinet, Florence Grieve, Leah Griffitt, Len Risley, Mr. and Mrs. A. Herritt and John Carney.

M. Wright, J. Kelly, William Perrano, Herbert Leloe and daughter, Harry Artz, Walter Will, Joe Barnes, A. J. Weston, Mr. and Mrs. W. MacArthur, Lester Dawkins, Mr. and Mrs. Risdon, Mr. and Mrs. Bartell and daughter, Mr. and Mrs. J. McCormack, J. Conway, William Curran, Olin Hoffman, J. M. Hamphill, Helen Wells, Eddie Brady, Chas. Johnson and Robert Hutchinson.

NETTIE WILSON MARRIES

BOSTON, Mass., May 13.—Nettie Wilson, prima donna of the "Big Wonder Show" this season, was married on May 6 to Peter Salmon, a non-professional, at her home in this city.

MINSKY'S TO KEEP OPEN

The Minsky Brothers, have announced that they will keep the National Winter Garden open all Summer.

DRAMATIC and MUSICAL

"THE RED GERANIUM" GRIM TRAGEDY AT THE PRINCESS

"THE RED GERANIUM," a play in four acts by Ruth M. Woodward, presented by the Greenwich Village Producing Company at the Princess Theatre on Monday night, May 9.

CAST.

Larry.....William S. Rainey
Mary.....Florence Rittenhouse
Bill.....Mary Ricard
Sallie.....Eleanor Coates
Mid.....Robert J. Adams
Jane.....Marion Lord
Elizabeth.....Kirah Markham
Beatrice.....Mary Donnelly
John Dawson.....Benjamin Krauser
The Dope.....Donald Bethune
The Doctor.....Frank Andrews
Mary's Mother.....Mina Gleason
Policeman.....Edward Fetbroth

A new playwright and a new producing company have given us a new play, "The Red Geranium," which, to say the least, is decidedly novel in its treatment of one of our prize institutions—Greenwich Village. Many and varied have been the interpretations upon our stage of the life which goes on in the sneaky little, dirty little restaurants and the remodelled stables down in the Village, but Miss Ruth M. Woodward, who not only wrote, but, it is said, financed the production of the play, has caught a new, if not pretty, view of the goings-on in that breeding-place of flappers.

The cast which appears in "The Red Geranium" is not so distinguished, nor is it composed of actors who can qualify for the All-American Play, excepting possibly Florence Rittenhouse, who plays the role of the poor victim of the Village's treacherous currents. The villain—there is no hero visible—as played by William S. Rainey, hardly comes up, in either proportions or ability, to the mark set for him by the author.

Mary, who lives in Medford, Mass., to visit friends, falls in love at sight with Larry, the Chief Petty Heartbreaker of Sheridan Square. She is promised to a hale, hearty chap back home, but he cannot compare, in her mind, with Larry. So she bobs her hair. The hair-bobbing immediately lets her in for a train of experiences which end in her suicide. She accompanies Larry to a party, and is held with the rest of the gang when a dope user there drops dead from the effects of some hootch. After that she accepts all the dogma of the free-thinkers, free-actors and free-lovers, and becomes one with the gay flapper throng. Then she finds she is about to become a mother. She is willing, but Larry is not, so preventative measures are taken, which result in her becoming very sick. At a hospital she is visited by her mother, and in order to please her, Mary pleads with Larry to marry her. He agrees and goes out to make the necessary arrangements. On his way out, he is seen by Mary to kiss a nurse, an old sweetheart. He returns and tells her he has changed his mind about marrying. She sends him away and ends it all with a quick leap over the balcony outside her window.

HAMMERSTEIN TO DO THREE

Three new musical comedies are being planned for production next season by Arthur Hammerstein. In addition to "Daffy Dill" in which Frank Tinney will star, and "Sunshine," which has previously been announced for production, he has purchased the rights to "Blossom," by Otto Harbach, Oscar Hammerstein 2nd, and Herbert Stothart. "Daffy Dill" will go into rehearsal on July 3 at the Selwyn Theatre under Julian Mitchells' direction. Alonzo Price will stage "Sunshine," rehearsals of which are scheduled to start Labor Day. "Blossom," is expected to open on November 6. On tour, Mr. Hammerstein will present the "Blue Kitten", which will open in Boston, on Labor Day.

COMEDY OF BUSINESS WITH LOVE STORY AT THE RITZ

In the new play at the Ritz, Anna Nathan Meyer has something to say regarding the business woman, when she should marry, and the everlasting complaint of the sensible woman who sees some pretty, empty headed thing carry off a seemingly sensible business man. In the four acts the author goes into the art of how to get a husband although the woman be engaged in a big and successful business.

"THE ADVERTISING OF KATE," a comedy in four acts by Annie Nathan Meyer. Produced at the Ritz Theatre on Monday night, May 8.

CAST.

Miss Wanda.....Maud Sinclair
Mr. Dell.....Louis Fierce
Brandeth.....Frederick J. Waelder
Sam.....Gardner James
Wally Ziegler.....Bertram O'Ren
Robert Kent.....Leslie Austen
Sadie Ryan.....Fay Courteney
Thaddeus Knox.....Byron Beasley
Kate Blackwell.....Mary Boland
Diana Verulman.....Helen Gill
Aunt Maisis.....Mrs. Thomas Whiffen
Miss Levinsky.....Gertrude Mann
Mrs. Muldoon.....Peggy Doran
Tommy Luce.....Ray Wilson
Edgar Leroy.....Bernard Thornton
Daisy Towne.....Isabel Lamon
Madge Leslie.....Jessie Nagle
Butler.....Louis Stewart

Kate Blackwell, senior member of a nationally known advertising agency, is all aflutter because she has been asked to dinner by a bank president. She has had a few affairs but never bothered about them very much. Therefore she was considerably excited when she had occasion to dress and be at her best. For the experience was somewhat unusual to her. She does the best she can in order to remind her handsome partner that she is a woman after all and really desirable. He takes note and unexpectedly and accordingly asks her to marry him the next day. She seems to have the easy conquest on her conscience and as the curtain rings down she announces her intentions of going back to the business where a woman is what she is and not what the dressmaker makes of her.

Later, however, complications arise as the man who asked her to marry him is about to succumb to the wiles of a fine feathered creature, and a two-million dollar contract figures in the doings, which end with the eternal feminine and love instincts triumphant, for it is futile to suppress these, business or no business.

Mrs. Meyer scattered many words of wisdom through her text and spoke from experience about the different men she had met, when she was called upon for a speech at the end of the second act.

Mary Boland as Kate Blackwell acted the part of the business woman with intelligence and more than her usual warmth. Leslie Austin and Byron Beasley did well as the two lovers, while Gertrude Mann and Miss Peggy Doran gave the piece a touch of humor as two scrubwomen.

MILLER GETS "LA TENDRESSE"

The American rights for Henri Bataille's "La Tendresse," have been secured by Henry Miller. Miller will give the piece a trial production this summer in California, playing the leading role himself.

GATTS TO DO "MARELLI"

Emma Dunn will have the leading female role in a new play called "Marelli," which George Gatts is to produce in the near future. Edmund Breese, it is said, will have the principal male role and Lester Lonergan will stage the production for Gatts.

"GO EASY MABEL" WITH ETHEL LEVEY IS DULL IN SPOTS

"GO EASY MABEL," a three act musical comedy with book, music and lyrics by Charles George. Presented at the Longacre Theatre, on Monday night, May 8th.

CAST.

Ted Sparks.....Will Deming
Mabel Sparks.....Estelle Winwood
Mabel Montmorency.....Ethel Levey
Tessie Clairs.....Eileen Van Biene
Edward Drenton.....James C. Marlowe
Mrs. Edward Drenton..Margaret Dumont
Bruce Drenton.....Russell Mack
George Macdonald....Arthur Aylesworth

Ethel Levey, after a long absence from the musical comedy stage, insofar as America is concerned, has returned in an odd sort of an offering, which started out like a success but fell off to a very dull evening's entertainment. Many dull spots appear and these slow up the action, especially in the third act. Not the fault of Miss Levey, however, who worked with speed, style and evident joy every minute she was on, and deserved much credit for keeping the interest up. She, of course, was not on continually and when she was not interest lagged.

Not the fault of the rest of the cast either, for not only is it a capable one but they played with the apparent desire to put over every point.

There is hardly a song in the piece which can be classed as a hit, although in Miss Levey's capable hands two or three stood out strongly. "I Want a Regular Man" was one, "Oh Papa," a clever novelty, was another, and "Go Easy, Mabel," the feature number of the piece, which she sings with Russel Mack, who has left the vaudeville stage to become a stylish and handsome looking juvenile.

Miss Levey's singing was pleasing and this in conjunction with her really remarkable dancing made of her a decided hit.

The story of "Go Easy, Mabel," is light. It tells of a young playwright, whose attentions to his work have made him neglectful of his wife. She feels it, and a coolness has sprung up between them. The wife determines to restore her interest by flirting with the affianced of a young girl friend. At the same time the husband has made up his mind to teach the wife a lesson and has engaged a stenographer to type one of his plays, and while doing so to flirt with him before the wife. He believes this will break up the coolness between them. He is right, it does, for when the stenographer not only flirted with him but vamps every man that comes in sight, commencing with the young brother-in-law, and running up to the aged father-in-law, the house is in a turmoil.

At the moment when the separation of the young couple is ready to take place and both are planning a divorce, Mabel explains it all and everything ends happily.

Estelle Winwood, as the young wife, acted charmingly, but her singing left much to be desired. She at least, however, rendered her lyrics in a manner which made it possible to understand the story of her song, while Miss Van Biene, who possesses a voice of much altitude, did not.

Will Deming, as the husband, gave his usual good performance, while Arthur Aylesworth was excellent.

The balance of the cast was good.

"WHAT PUBLIC WANTS" CLOSING

"What the Public Wants," the Theater Guild play at the Garrick Theatre closes at Saturday night of this week. On the following Monday, "He Who Gets Slapped," now at the Fulton, will go back to the Garrick, where it was originally produced. "Abie's Irish Rose," the Ann Nicholas comedy, now playing at Atlantic City, will be the next Fulton Theatre attraction, opening on Monday next.

"FANNY HAWTHORN" AT VANDERBILT IS A FINE REVIVAL

Houghton's play, revived under a new name after ten years, still is considered a great play by all who see it. When he wrote of one moral law for both sexes in 1912 he was in advance of the times in his subject and probably is now as far as theatre propaganda is concerned. Which does not mean that many theatregoers do not coincide with the author.

"FANNY HAWTHORN," a play by Stanley Houghton. Revived (formerly called "Hindle Wakes") at the Vanderbilt Theatre on Thursday night, May 11.

CAST

Mrs. Hawthorn.....Miss Louise Emery
Christopher Hawthorn....Whitford Kane
Fanny Hawthorn.....Miss Eileen Huban
Mrs. Jeffcote..Miss Alice Belmore Cliffe
Nathaniel Jeffcote.....Herbert Lomas
Ada.....Miss Nannie Griffin
Alan Jeffcote.....Gordon Ash
Sir Timothy Farrar.....Walter Edwin
Beatrice Farrar.....Miss Gilda Leary

The story concerns Fanny Hawthorne, who in the first act is in the moment of abject mortification due to the fact that her love affair and breach of accepted social laws with the son of a mill owner has become known. She is not seen in the play again until almost the closing scene. The subsequent act and limelight is occupied by the companion of Fanny's disgraceful escapade. The final act is the heroine's big scene, in which she declares her doctrine and looks with scorn upon her family's attempt to make an honest woman of her. It was just as much her love affair as the mill owner's son, her passing fancy just as much as his, and she had enjoyed it all just as much also, and she refuses his offer of marriage. She does not believe that her life has been ruined because her so-called respectability has left her.

The play, with Eileen Huban and Herbert Lomas as the principals, was faultlessly acted, the rest of cast supporting them in excellent fashion. Part of the cast played in the original production. Miss Huban, as the handsome mill girl who casts off her lover as though she were a siren that made history, was perfect in the role. Mr. Lomas as the elder Jeffcote, and Whitford Kane as the pitiful parent of a daughter who has been seduced, are still the wonderful actors in the same role they portrayed years ago. An all round good play, well worth seeing, for it has the combination of being unusually well acted in addition to being a great play.

"BILLETED" REVIVED

A group of players, banded together under the name of the Comedy Company, under the direction of Grace Griswold, presented a revival of "Billeted," at the Greenwich Village Theatre last week. To give the group credit, they went through this little war comedy, which served Margeret Anglin so well in 1917, in a commendable manner.

A note by the management called the attention of the audience to the fact that the play was being given in its original form. This was probably due to the fact that Billie Burke used it for a screen vehicle, and as usual, the entire play was switched around to make it fit the screen.

Lois Bolton, Lumsden Hare, and H. Langdon Bruce proved to be very capable in the feature roles, the remainder of the company contributing excellent support.

WEBER TO DO "SUPERSTITION"

L. Lawrence Weber will produce a new play entitled "Superstition," early next season. The piece is by Col. Jasper Ewing Brady and E. E. Rose. Max Marcin is rewriting it for Weber.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Alice Brady & Co.—Harry & Grace Ellsworth—Nicola Zerola—Al Herman—Owen McGiveney—Gallagher & Shean—Bessie Clayton Revue.

Riverside—Chief Blue Cloud—Vincent O'Donnell—Harry Conley & Co.—Bessie Browning—Norton & Melnotte—Jim McWilliams—Gibson & Connelli—Vivienne Segal.

81st St.—Dooley & Sales—Harry Langdon & Co.—Wilfred Clark & Co.—Will Mahoney—Du For Boys—The McIntyres.

Broadway—Flo Lewis & Co.—Schwartz & Clifford—Franklin Charles & Co.—Joe Browning—Valda & Co.

Coliseum (First Half)—Lawton—Chas. Martin & Co.—Gus. Edwards. (Second Half)—The Tan Arakis—Florence Brady—Herschel Henlere—Kramer & Boyle.

Franklin (First Half)—White Sisters—Eddie Leonard. (Second Half)—Sandy McGregor—Gus Edwards.

Fordham (First Half)—L. Ayres Mantell—Florence Brady—Anderson & Burt—Mel Klee—Tan Arakis. (Second Half)—Al Wilson—Venita Gould—Morris & Shaw—Creole Fashion Plate.

Hamilton (First Half)—Skatellis—Rickey Bros. (Second Half)—Weaver & Weaver.

Jefferson (First Half)—Davis & Darnell—Venita Gould—Kramer & Boyle. (Second Half)—Hickey Bros.—Mel Klee.

Regent (First Half)—Magic Kettle—Weaver & Weaver—Herschel Henlere. (Second Half)—Frances & Hume—James C. Morton & Co.

Riviera—Bob Willis.

BROOKLYN

Bushwick—Samson & Delilah—Jack Joyce—Bevan & Flint—Bailey & Cowan—Eric Zardo—Joe Darcey—Santos & Hayes Revue.

Orpheum—Van Cello & Mary—Leon Varvara—Janet of France—York & King—Bushman & Bayne—Howard & Clark—Joe Cook—Alexander Brothers & Evelyn.

Flatbush—Willie Rolls—Foley & Latour—Bert Baker & Co.—Donegan & Allen—Chic Sales—Wm. & Joe Mandel.

Far Rockaway (Second Half)—The Skatells—Walters & Walters—White Sisters—Davis & Darnell—Eddie Leonard.

BALTIMORE

Maryland—Sharkey, Roth & Witt—Aileen Stanley—Caits Bros.—Jack Hanley—Rice & Warner.

BUFFALO

Shea's—Arnaut Bros.—Ona Munson—Kitty Doner & Co.—Jack Donahue—Gelli Troupe.

CLEVELAND

105th St.—Anderson & Yvel—Jack Inglis—Bostock's Riding School—Novelty Clintons—Newhoff & Phelps.

Hippodrome—Marshal Montgomery—Wm. Garton Co.—Van & Schenck—Sewell Sisters—Al. & Fannie Stedman.

DETROIT

Temple—Libonati—Whiting & Burt—Show-Off—Adelaide Bell & Co.—Martin & Moore.

LOWELL

Keith's—Dotson—The Sharrocks—Donohue & Ball—Reck & Recktor—Vokes & Don—Stephens & Hollister.

MONTREAL

Princess—Wilfred Dubois—Follis Girls—Elsa Ryan & Co.—Martha Pryor—Flanigan & Morrison—Eddie Ross—Dreams.

PHILADELPHIA

Keith's—Jean Granese & Co.—Edwin George—Sallie Fisher & Co.—Wm. Rock & Co.—Rome & Gaut—Barrett & Farnum.

PITTSBURGH

Davis—Charles Keating & Co.—Moody & Duncan—Harry Holman & Co.—Fannie Brice—Clarke & Bergman—Morris & Campbell.

PORTLAND

Keith's—Harry Jolson & Co.—Wilton Sisters—The Brightons—Dewey & Rogers—Lew & Paul Murdock—Choy Ling Foo Troupe.

QUEBEC

Auditorium—Crane, May & Crane—Adelaide Bell & Co.

SYRACUSE

Keith's—Margaret Ford—The Le Grohs—Thos. E. Wise & Co.—Royal Gascoynes—Watson Sisters—Herbert & Dare.

TORONTO

Shea's—Dancing McDonalds—Vera Berliner—Toto—Victor Moore & Co.—Murray & Oakland—Williams & Wolfus—Yvette Rugel.

Hippodrome—Homer Romaine—Sargent & Marvin.

ORPHEUM CIRCUIT

CHICAGO

Majestic — The Storm — Patricola — Westons Models—Pinto & Boyle—Innis Bros.—Gautiers Toy Shop—Ann Gray—Bostock's Riding School.

State Lake—Gordon & Ford—Flirtation "Young America"—Ben Bernie—Sylvia Loyal—Lang & Vernon.

DENVER

Orpheum—Van & Corbett—Princess Jue Quon Ta—Peggy Parker & Co.—Modern Cocktale—Sandy Shaw—3 Melvins.

Main St., Kansas City—Chabot & Tortoni—Lewis & Norton—Rubeville—3 Haley Sisters—Bern & Saun—Princeton & Watson.

LOS ANGELES

Orpheum—Josephine Victor Yynn & Smythe—Rubin & Hall—Alan Rogers—Silvers & Duval—Dezo Retter—Mm. Seabury—Doyle & Cavanaugh.

Hill St.—Doris Humphrey—Edith Clifford—Ned Norworth — Fred Hughes — Kluting Animals — Alexander Patty.

MILWAUKEE

Palace—Singer's Midgets—Toney & Norman—Ward Bros.—Claudius & Scarlet—Ray & Emma Dean—Jack George Duo—Lohse & Sterling.

MINNEAPOLIS

Hennepin—Harry Kahne—Bill Robinson—Shriner & Fitzsimons—Buchridge Casey & Co.—Browne Sisters—Florinies.

PORTLAND

Orpheum—Harry Carroll Rev.—Jimmy Savo—Zelaya—Fern & Marie—Mason & Shaw—Luster Bros.—Bert & Flo. Mayo.

SACRAMENTO & FRESNO

Orpheum—Dave Schooler—Minstrel Monarchs—Jimmy Lucas—Wonder Girl—Emerson & Baldwin—Frank Wilson—Valente Bros.

SAN FRANCISCO

Orpheum—Trixie Friganza—Marga Waldron—Hall & Dexter—Barldey & Chain—Sheila Terry—Four Camerons—Frank Wilcox—Marie & Ann Clark.

Golden Gate—Bert Howard—Max Fisher's Symphony Band—Clinton Sisters—Fenton & Fields—Higgins & Bates.

ST. LOUIS

Orpheum—Buby Norton—Jack Rose—Pedestrianism—Isham Jones.

F. F. PROCTOR VAUD.

Week of May 15, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Frankie Heath Co.—Bob Anderson & Pony—Weaver & Weaver—Rome & Gaut. (Second Half)—Alexander Bros. Co.—Joe Cook—Cooley & Jaxon—Caits Bros.—Marc McDermott Co.

125th St. (First Half)—White Sisters—Runaway Four—The Cop—Senator F. Murphy—Shaw, Le France & Shaw—Gardner & Bailey. (Second Half)—Dorothy Doyle—Wells, Virginia & West—Pardo & Archer—Vine & Temple.

23d St. (First Half)—Wells, Virginia & West—Bernard & Garry—Una Clayton Co.—Mrs. Eva Fay—Marvel & Fay—Gordon & Ray. (Second Half)—World's Trio—Stevens & Tedel—Senator Murphy.

Mt. Vernon (First Half)—Billy Glason—Toto Hammer Co.—Stella Mayhew—Caits Bros.—R. & A. Boylan—Marc McDermott Co. (Second Half)—Eddie Leonard Co.—Val & E. Stanton.

58th St. (First Half)—Larr & Mercedee—Welch, Healy & Montrose—Lorimer & Hudson—Archer & Belford—Harry Garland—Josie Rooney Co. (Second Half)—Diamond & Brennan—Ormsby & Remig—Valentine Vox—Boyers' Revue—Hoyt, Kohler & Koyle—Marvel & Faye.

NEWARK

(First Half)—Eddie Leonard Co.—Steinke—Val & E. Stanton—Hans Roberts Co. (Second Half)—White Sisters—Weaver & Weaver.

ELIZABETH

(First Half)—Heynoffs—Paul & Zarri—E. Cunningham Co.—Billy Kelly Co.—Morris & Shaw—Flying Russells. (Second Half)—Hoagland—Lew Cooper—Burke & Durkin.

YONKERS

(First Half)—Vine & Temple—Bud & Jessie Gray—Daddy—Cheynne Days—Taylor, Macy & Haws—Warren & O'Brien. (Second Half)—Paul & Zorri—Toto Hammer Co.

POLI'S CIRCUIT

Week of May 15, 1922

BRIDGEPORT

Poli's (First Half)—Lawton—Saxton & Farrell—Claude & Marion—Robbins Family—Bert Fitzgibbons. (Second Half)—Clown Seal—Green & La Fell—Stars of Yesterday—Clayton & Moore—Three Lordons.

Plaza—Melody Revue—Frank Ward—Wood's Comedy Mule Circus.

HARTFORD

Capital (First Half)—Menetti & Sedelli—De Fiore Alba Co.—Memories—El Cleve—Doves—Hall & Shapiro—Lovett's Concentration. (Second Half)—Mack & Manus—Ben Heroff—Murray Leslie Girls—McIntyre & Holcomb—Sliding Billy Watson—Son Dodger.

NEW HAVEN

Palace (First Half)—Clown Seal—Walsh & Edwards—Dixie Four—Roth Children—Donovan & Lee—Babe Barbour Co. (Second Half)—Robbins Family—Claude & Marion—Doves—Bert Fitzgibbons.

Bijou (First Half)—Grant & Wallace—Frank Ward—Hilda Boudoir—Jack Hedley Trio. (Second Half)—Hoffman & Hughes—Carsonia—Saxton & Farrell—Sammy Duncan—Margie Coates Band.

SPRINGFIELD

Palace (First Half)—Orville Stamm—Scanlon, Denno Bros. & Scanlon—Sliding Billy Watson—Willie Solar—Colonial Belles. (Second Half)—Nagyfys—El Cleve—Laughlin & Evans—Dixie Four—Lovett's Concentration.

SCRANTON

Poli's (First Half)—P. George—Brooks & Morgan—When Love Is Young—Frank & T. Sabini—Parisian Trio. (Second Half)—Kafka & Stanley—Aukland & Mae—Awkward Age—Cardo & Nell—Greenwich Villagers.

WATERBURY

Palace (First Half)—Mack & Manus—Caronia—Murray Leslie Girls—Green & LaFell—Stars of Yesterday—Oscar Lorraine—Three Lordons. (Second Half)—Lawton—DeFiore & Alba—Roth Children—Hall & Shapiro—Colonial Belles—Donovan & Lee—Menetti & Sedelli.

WORCESTER

Poli's (First Half)—Nagyfys—Ben Meroff—Laughlin & West—Clayton & Moore—Son Dodger. (Second Half)—Orville Stamm—Walsh & Edwards—Memories—Willie Solar—Babe Barbour Co.

Plaza (First Half)—Hoffman & Hughes—Sammy Duncan—Wieser & Reiser—Margaret & Holcomb—Margie Coates' Band. (Second Half)—Grant & Wallace—Hilda Boudoir—Scanlon, Denno Bros. & Scanlon—Jack Hedley Trio.

WILKES-BARRE

Poli's (First Half)—Kafka & Stanley—Aukland & Mae—Awkward Age—Cardo & Noll—Greenwich Villagers. (Second Half)—P. George—Brooks & Morgan—When Love Is Young—Frank & T. Sabini—Parisian Trio.

B. K. KEITH VAUD. EX.

NEW YORK CITY

Harlem Opera House—Jos. K. Watson—Ormsbee & Remig—Maxfield & Goulson—Beth Beri Boys.

CONEY ISLAND

Henderson's (First Half)—Pardo & Archer—Transfield Sisters—J. C. Morton Co.—Pierce & Ryan—Karola Bros. (Second Half)—Sinclair & Gray—Dalo Comedy Four—Shaw & Lee—Stella Mayhew—Kay, Hamlin & Kay.

ALBANY

(First Half)—Al Libby—Mumford & Stanley—Wm. Ebbs—Perrone & Oliver—Flashes. (Second Half)—Francis & Wilson—Johnny Dove—Owen McGiveney—Glenn & Jenkins—Hanson & Burton Sisters.

AMSTERDAM

(Second Half)—Downey & Claridge—Three Dennis Sisters—Dalton & Craig—Bob Albright—Bally Hoo Trio.

ALLENTOWN

(First Half)—Carson & Kane—Oliver & Nerritt—Sylvester Family—Harry Breen—Van & Belle. (Second Half)—Broseius & Brown—Quixey Four.

BINGHAMTON

(First Half)—McCarton & Marone—Margaret Merle—Lee & Bennet—Gladys Delmar Boys—Case & Mayne—Four Readings. (Second Half)—The Lytells—The Prests—Wm. Edmunds Co.—Lawrence & Wallace—Harry Breen—Clemons, Belling & Co.

BOSTON

Boston Theatre—Race & Edge—Ramsdells & Deyo—Dolly Kay—Muller & Stanley—Royal Gascoignes.

Scollay Square—Golden Gate Trio—Morrissey & Young—Berrick & Hart—Lew Wilson—Yip Yip Yaphankers.

Washington Street—Marco & Louise—Flo & Ollie Walters—Marion Murray Co.—Clara Morton—Vadi & Gygi.

Howard—Ruby Royce—Harry Mayo.

BROWNSVILLE

Peak's Blockheads—Curley Trio—Cliff Blanchart—Girl in Moon.

BROCKTON

(First Half)—Montabo & Nap—Fields & Fink—Moss & Frye—Pearson, Newport & P. (Second Half)—Jewell & Raymond—C. & M. Dunbar—Liddell & Gibson—Bronson & Edwards.

CHESTER

(First Half)—Jas. & E. Mitchell—Ray & Davis—Clara Howard—The Comebacks. (Second Half)—Uyeda Japs—Wyteh & Wynne—McGrath & Deeds—Sully & Houghton.

ELMIRA

(First Half)—Roy & Arthur—Connell & Lorena—Kelso & Lee—Blackstone. (Second Half)—Samsted & Marion—Lee & Bennet—Emile & Jimmie—Blackstone.

FALL RIVER

(First Half)—Story & Clark—Frank Gaby—C. & M. Dunbar—Pepita Granados Co. (Second Half)—Johnny Keane—Hinkle & Nae—Marie Shaw—Wilson, Aubrey Trio.

GLOVERSVILLE

(Second Half)—Gardner's Maniacs—Nelson & Lee—Rivoli—Joe Laurie—Gladys Delmar Boys.

HARRISBURG

(First Half)—Broscios & Brown—Baxley & Porter—Gilbert Sisters & Armstrong—Geo. Moore & Mary Jayne—Walter Manthey Co. (Second Half)—Paul Nolan Co.—Wild & Sidalle—Flo Lewis—North & Holliday—Corradini's Animals.

HAZELTON

(First Half)—Chas. Reader—Faden Trio—Four Bell Hops—Goldie & Thorne. (Second Half)—Barto & Melvin—Irene—Miller & Anthony—Gray Revue.

ITHACA

(Second Half)—Connell & Lorena—Case & Mayne—McCarton & Marrone—Pietro—Four Readings.

JOHNSTOWN-PITTSBURG

Phina & Picks—Stanley & Dorman—Carson, Willard—Jean Boydell—Wm. Armstrong Co.

JERSEY CITY

(First Half)—Green & LaFell—Burke & Burke—Welch & Norton—Melodyland—Phil Morris—Quixey Four. (Second Half)—Brown & Barrows—Fred J. Ardath Co.—Hurst & O'Donnell—Chas. Reilly.

LYNN

(First Half)—Wilson, Aubrey Trio—Ulis & Lee—Liddell & Gibson—Rolfe Revue. (Second Half)—Maker & Redford—Frank Gaby—Pearson, Newport & P.

LEWISTON

(First Half)—Sumner Duo—Cleo Gascoigne—Holmes & Holliston—Johnny Keane—Bronson & Edwards. (Second Half)—Brent, Hayes—Mack & Velmar—James Kyrle, McCurdy—Maud Earl Co.—St. Onge Trio.

LANCASTER

(First Half)—Mankin—Barrett & Farnum—Howard & Lewis—Eleanor Pierce Co. (Second Half)—Gypsie Meredith Bro.—Columbia & Victor—Baxley & Porter—Four Bell Hops.

MORRISTOWN

(Second Half)—Lynch & Cary—Middletown & Spellmyer—Clifton & DeRex—Tabor & Green.

MIDDLETOWN

Sultan—Wilson & Kelly—Frosini—At the Party—Hall & O'Brien—Clifton & DeRex—Roeder & Dean.

MONTREAL

Stephens & Hollister—Crane, May & Crane—Sargent & Marvin—Anger & Packer—Adelaide Bell Co.—Josie O'Leers.

MANCHESTER

(First Half)—The Brightons—Jewell & Redford—Maker & Redford—The Sharrocks—Louise & Mitchell. (Second Half)—Thelma De Roma—Story & Clark—James Morrison Co.—Charles Seamon—Pepita Granados Co.

MCKEESPORT

(Second Half)—Ross & Foss—Al Stanley—Earl Cavanaugh Co.—Burton & Shea—Black & Lynn.

NEW LONDON

(First Half)—John & N. Olms—Ward & Bohlman—Dublin Trio—Norwood & Hall—Mallia Bart—Whirlwind Four. (Second Half)—American Comedy Four—Archer & Belford—Oscar Lorraine—Four Aces.

NEW BRITAIN

(First Half)—Lane & Whalen—Coley & Jaxone—Downey & Bell—Whirlwind Four. (Second Half)—Frank & H. Russell—Scott & Chrystie—Three Harmony Hounds—Fridkin & Rhoda.

NORTH ADAMS

(Second Half)—Fitzroy Sisters—Emmett & McClain—Crown's Nest Inn—Fields & Fink.

NORWICH

(First Half)—Allan & Clark—Officer Hyman—Hamilton & Barnes—Crow's Nest Inn—Melody Revue. (Second Half)—J. & N. Olms—Al. & M. Joy—Dublin Trio—Ward Bohlman.

NEW BEDFORD

Summer Duo—Moss & Frye—John Steel—Rolfe Revue.

PATERSON

(First Half)—Burns & Lurkin—Valentine Vox—Nov Perettos—Six Little Darlings—Hoyt, Kohler, Koyle. (Second Half)—Melnotte Duo—Geo. Webb Co.—Clarence & Wilbur—Murphy & Lang.

PASSAIC

(First Half)—Skatells—Neff & Rankin—George Webb Co.—Dunham & Williams—Kay, Hamlin & Kay. (Second Half)—The Shattucks—Transfield Sisters—Billy Kelly Co.—Pierce & Ryan—Larimer & Hudson.

PITTSFIELD

(First Half)—Tuscano Bros.—Emmett & McLae—American Four—Larry Comer—The Rickares. (Second Half)—Lane & Whalen—Lynn & Lockwood—Downey & Bell—Celina's Circus.

PITTSBURG-JOHNSTOWN

Jean LaCross—Shea & Carroll—Hill & Quinnell—Moore & Davis—Russell's Minstrels.

PITTSBURG

Ovando Sisters—Force & Williams—White Bros.—Ruth Davis—Liletta—Firmin & Oldsmith—Jarrow—Stewart & Mercer.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Uyeda Japs—Eyeth & Wynne—McGrath & Deeds—Sully & Houghton. (Second Half)—Jas. & E. Mitchell—Sampson & Douglas—Clara Howard—The Comebacks.

Nixon (Second Half)—McLaughlin & Evans.

Keystone—Sankus & Silvers—Spencer & Williams—Boyce & Lee—Joe Darcy—Geo. Reed Co.

QUEBEC

Laura & B. Dryer—Cadieux—Janet of France—Hardy Bros.

READING

(First Half)—Paul Nolan & Co.—Wild & Sidalia—Flo Lewis—North & Halliday—Corradini's Animals. (Second Half)—Claire Detrich—Gilbert Sisters & Armstrong—Walter Manthey Co.

SARATOGA

(First Half)—Larry Comer—Tuscano Bros.

SOUTH NORFOLK

Autumn Trio—Mack Stanton—Alma Neilson Co.—Anthony & Arnold—Mallia Bart Co.

SUNBURY

(First Half)—The Lytells—The Prests—Pietro—Samsted & Marion. (Second Half)—Maniken—Violet & Lois—Wilbur Held—Leonard & Co.

SCHENECTADY

(First Half)—Laura DeVine—Reed & Selman—Hegedes Sisters—Wm. & Joe Randell—Bob Albright—Ethel Parker Boys. (Second Half)—Montambo & Nap—Lady Oga Tawaga—Fabor & Burnett—Words & Music—Chas. Irwin—Leona Hall's Revue.

SYRACUSE

(First Half)—Downey, Claridge—Johnny Dove—Fabor & Burnett—Leona Hall's Revue—Joe

(Continued on page 25)

NOEL LESTER & CO.
Al Striker, Personal Representative, H. B. Marinelle Office. Playing Keith's Houses

Chody and Dot Jennings
Rhyme with Little Reason

TEL. 1543 BRYANT
E. HEMMENDINGER, INC.
JEWELERS
33 WEST 46TH STREET
NEW YORK

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

Cedric LINDSAY & MASON Hazel
A Bright Spot On Any Bill

L. J. K. HEIL says
MADISON'S BUDGET is known—bought—and liked the world over. The latest—and greatest issue is MADISON'S BUDGET No. 18 (Price ONE DOLLAR), which contains an almost endless assortment of bright, original monologues, acts for 2 males and male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a "tab" comedy for 9 people, etc. Send orders to L. J. K. HEIL, 1052 Third Avenue, New York.

The following appeared in the New York dailies after Miss Brady's first week in vaudeville

! ! ! !

NOTICE

Because of the unprecedented sale this week, patrons are requested to purchase seats where possible for the matinees.

B. F. KEITH
ORPHEUM THEATRE

JOSEPH HART (by arrangement with W. A. Brady) presents

ALICE BRADY

in CASSIE COOK OF THE YELLOW SEA *by* DAISY H. ANDREWS and JOHN COLTON

B. F. Keith's Palace Theatre, Week May 22nd

ROLLS AND RECORDS

NO 50c RECORD FOR GENERAL

Contrary to the rumors that have been in circulation for the past week or two, the General Phonograph Corp., manufacturers of the Okeh records, officially denied that it will put out a record to retail at fifty cents. The corporation, did consider the issuing of a record to retail at that price for some of its special trade, but after a general survey of the trade, it was decided that the 75 cents record was the favorite and that a cheaper record could not be successfully launched.

Rumors were also current to the effect that the Columbia and Victor companies were considering the cutting of record prices, but it is believed that none of them were founded on fact.

BEATING THE RELEASE DATE

Although the release date set by Leo Feist, Inc., for their song "Stumbling" was June 15th, the Okeh company released it last week and other companies followed suit. The record is now out on the Columbia, Brunswick, Cameo and other disks.

The Victor company is releasing "Stumbling" Wednesday of this week with Feist's "Georgia" on the other side of the same record. Both numbers were made by Paul Whiteman's Orchestra.

JEWELL ROLL AT 75 CENTS

The Plaza Music Company have released their first list of Jewell Rolls which retail for 75 cents. The list is for the month of June and contains seventeen word rolls of late popular numbers, and three standard selections. The next list will be out for July and will contain a similar number of titles.

BEN BAER WITH CAMEO

Ben Baer, for the past year with the Emerson Phonograph Co., is now with the Cameo Co. He is sales manager of the record making company.

RUSSO WITH BRUNSWICK

Dan Russo and his orchestra who are playing at the Arcadia Dance Palace, Detroit, one of the largest halls in the country, have been signed by the Brunswick Company as exclusive artists. They are expected to be in New York shortly and record their first numbers.

SHELLAC PRICES DROP

The wholesale market quotations of shellac took a decided drop this week, the price being around 65c at the time of going to press. Last week it was selling at over 90c per pound.

Although the product so necessary in the manufacture of phonograph records has come down in price, it still continues to be more or less scarce, as almost all of the shellac is imported from India and the numerous strikes there and industrial disturbances have contributed toward raising the price and making it scarce. The reduction in price of shellac is of great importance to manufacturer of 50c records, as it enables him to make a profit on his product, which he can hardly do when the price is hovering around the dollar mark.

EXCLUSIVE OKEH DEALERS

The Artophone Corporation, distributors of Okeh Records in the St. Louis territory, have signed the Bly-Moss Furniture Company of St. Louis, Mo., as exclusive Okeh dealers. The Bly-Moss firm opened attractive quarters at Nos. 4115-17 Manchester avenue, with a music section as an important feature.

The address of the Chicago offices of the General Phonograph Corporation, has been changed to No. 216 No. Michigan Boulevard, Chicago, Ill.

BLISS BACK FROM TRIP

Jack Bliss, New York manager for the U. S. Music Company returned Monday from an extensive business trip to Washington, Baltimore and other points south, in the interest of U. S. Rolls.

BACK FROM WESTERN TRIP

Gus Haenschen and James O'Keefe of the Brunswick Record laboratories, returned Monday from their trip to Detroit and other cities in that vicinity where they have been the past week or ten days on business.

MORE SPACE FOR CAMEO

The Cameo Record Corporation have taken over the entire ninth floor of No. 102 West 38th street, using twice as much space as heretofore, which now comprises 4,000 square feet. Half of the floor is being used as recording laboratories in charge of Frank Hennings. The same place was used by the Columbia Graphophone company at one time for similar purposes. The other half of the floor contains the general offices of the corporation.

Probably one of the most up-to-date laboratories in the country is that of the Cameo who have fitted it up with every conceivable instrument imported and otherwise, with the latest devices known, for recording under their new process. The June list which is now being made will include "Stumbling," "Little Thoughts," "Smilin' Through," "Rosey Posy" and "I'm Wild Over Harry."

HART SISTERS MAKE RECORDS

The Hart Sisters, who have been recently added to the ranks of Columbia artists, recorded their initial numbers for the Columbia, one of which will be out in the June list entitled "Little Red School House." As the sisters are well known along vaudeville circuits the sale of their records are expected to be unusually large.

PORTER IN CHICAGO

R. W. Porter, field sales manager of the Columbia Graphophone Company, left for Chicago where he will spend a week or ten days. H. L. Pratt, branch service manager for the Columbia, returned Monday from an extended trip to Toronto and other points in that territory.

ISHAM JONES IN NEW YORK

Isham Jones and His Orchestra spent several days in New York last week recording for the Brunswick company. They then left for St. Louis to fulfill an engagement at the Empress Theatre.

They will play several weeks on the Orpheum circuit.

TO BROADEN MUSIC FIELD

The Music Industries Chamber of Commerce is arranging for a conference to be held at the Hotel Commodore, beginning on June 5th, and which will last five or six days. It is the endeavor of the organization to broaden the influence of music in the work and play of America. It was announced on Saturday that "besides hundreds of dealers in the interpretative field of music," such as concert and opera, more than 1,500 manufacturers and merchants of musical instruments have sent notices of attendance. Among the speakers will be Secretary of Labor James J. Davis, who will speak on "The Influence of Music in Industry." The deliberations of the conference, it is set forth in a preliminary statement by the chamber, may result in "a program that will make music and its branches as fundamental as the three Rs in the schools of the country."

Among the entertainment features of the week will be attendance at a dress parade of the cadets at West Point and a concert in Carnegie Hall by the Victor Talking Machine Symphony Orchestra of ninety pieces. Major-Gen. George O. Squier, Chief of the Signal Corps of the United States Army, will come from Washington to give the army's view on the future of the radiophone. The sessions of the week will be interspersed with numerous musical events arranged by the chamber's entertainment committee. Richard B. Aldercroft is president of the chamber.

DAVIS IN CHICAGO

Joe Davis, of the Triangle Music Company, left for Chicago Monday, where he is supervising Triangle-Okeh Record week in that city. The music firm's numbers are being exploited in many ways, by orchestras, etc.

The Yiddish Art Theatre
27TH ST. AND MADISON AVE., N. Y.
is available with complete modern stage equipment for Performances, Rehearsals, Concerts, Meetings, etc., during the summer season,
May 15 to August 15
APPLY AT THEATRE

Meehan's Leaping Hounds
A SENSATION AT
B. F. KEITH'S PALACE THIS WEEK (MAY 15)

A Revue Act
Dancing, Singing,
and Comedy Talking.
STARS OF TOMORROW
FEATURING KENNETH DELMAR
KAY SISTERS AND
KARL SHAW.
MANAGED AND PRODUCED
BY EVELYN DELMAR

LINCOLN
(Last Half)

Perhaps by official count on the first performance Thursday evening, there was in the audience fully twenty-four people by the time the opening act came on, and when the show had concluded the house held about a quarter of an audience. The slimness of the audience made it difficult for the acts to work with any enthusiasm, and naturally the majority of them passed on without a ripple of appreciation.

The Bimbos opened with a series of acrobatic feats, with the man's attempt at comedy failing to secure much recognition. The man is a clever tumbler, and his feats are difficult and well executed, but they failed to hit the audience. He closed with a fall from tables four high. The lady makes an excellent assistant, looking pretty and carrying herself neatly.

The Paramount Four, male quartette, rendered a number of popular songs in close harmony, and succeeded in waking the few that were in attendance up. The boys wear Tuxedos and straw hats, making a snappy appearance. They sing well together in combinations and at solos.

The Brown Girls, composed of seven women musicians, proved a lively aggregation. The girls play violin, 'cello, piano, drums, cornet, saxophone, xylophone and harp. All are capable musicians, and those offering solo bits won out neatly. The girl with the harp, scoring for the greater honors.

Lydell and Macy took the hit honors. This is a standard act, with Lydell in the old man character causing the audience to laugh almost continually. His cross fire talk with male and female coworkers, registered laughs. Lydell's dancing finish caused the act to accept four bows. Before a capacity audience they would have been a riot.

Watts and Hawley, man and woman, offered comedy singing and piano playing. The man's efforts at comedy securing some laughs here and there. The lady possesses a pretty voice and her efforts were roundly applauded. The act did nicely in the position it occupied.

The Clifford Wayne Trio brought to view two juvenile Indian boys, who are working with their mother and father, the former a white woman and the latter an Indian. There is singing of the right sort; acrobatic tricks by the youngsters and whistling also. Then there is dancing, and in closing some hand equilibristic work. The act is a distinct novelty, and it impresses the audience. Closng the show the act was out of position. In the center of the program it might have paniced the house with ease. H. F. R.

MIDWAY PARK OPENS MAY 30

ALBANY, May 15.—Midway Park, which is situated between this city and Troy, will be opened for the Summer on May 30. Howard Bushman, who owns the park, arrived here last week to superintend the preliminary work, and will remain for the rest of the season. Several new attractions have been built among them a large scenic railway. Admission is charged on a communtation basis, the ticket enabling the bearer to enjoy all the attractions.

KERRY MEAGHER RESIGNS

CHICAGO, May 15.—Kerry Meagher, press representative of the Western Vaudeville Managers' Association, and one of the oldest employees of the circuit has resigned.

Meagher is said to have been planning to retire from active work for several years.

CHICAGO VAUDEVILLE SHOWS

AMERICAN
(Last Half)

A slim, scattered audience witnessed an entertaining aggregation of vaudeville talen at the American Theatre for the first show on Friday evening.

Tyler & St. Clair, with a speedy demonstration of xylophone playing, opened. The act is composed of a man and a woman who are masters of their instruments. They make neat appearances and their instruments are so neatly decorated that they catch the eye instantly. The couple play with plenty of pep, registering soundly on this particular evening.

Flager & Malia, with singing and piano playing, held the "deuce" position nicely. They form a delightful team and entertained thoroughly. Their singing repertoire has been selected with care, and it is offered in a sterling manner.

"Seven Flashes," a novelty school act, ran along smoothly and gave satisfaction. This act has been reviewed on numerous occasions on outlying theatre programs. On Friday evening it registered distinctly with the individual members coming in for recognition on their merits. The set impressed the audience and aroused them.

Bennington & Scott, introduced a man and a woman. The former is a one legged artist, who is endowed with entertaining qualities. He dances and he kicks and he handles himself as capably as if he was in possession of both his feet. The act caught the audience instantly and proved one of the best portions of the bill.

Billy Beard's blackface talk, hit the audience a solus plexus punch, and he ran away with the hit honors easily. Beard is a popular comic hereabouts, and his material goes over like a house "afire." His material is modern in every respect, and his punch lines brought rounds of laughter.

Stafford's Animal Circus closed with the usual display of equine stunts, with the comedy bucking mule coming in for the entire honors. The audience at the American has been educated to remain in their seats, and naturally a closing act has somewhat of an opportunity of securing its just deserts. Stafford's animals, therefore, held the audience seated and proved an entertaining as well as a delightful finisher for the speedy program. H. F. R.

MOTHER'S DAY CELEBRATED

In honor of Mother's Day, which was celebrated last Sunday, May 14th, E. F. Albee instructed the managers of all the Keith, Moss and Proctor houses throughout the country to place a bowl of white carnations, with a four-line verse, at both the back and front of each house. This was done from last Thursday up to Sunday. The verse, which was written by W. Dayton Wegefarth, was as follows:

"Mother in goodness, mother in sorrow,
Mother today, and mother tomorrow,
With arms ever open to fold and caress you,
Oh, mother o' mine, may God keep you and bless you."

"FOLLIES OF '19" CLOSING

"The Greenwich Village Follies of 1919" now playing the one night stands will close in Rutland, Vt., on May 20.

CHATEAU
(Last Half)

The Swiss Song Birds, introducing three women and a man, opened the second show at the Chateau on Thursday evening to a well filled and enthusiastic audience. The scene depicts a home in the Alps and the ladies make their entrance in a gondola, forming a decidedly pretty picture. The girls sing harmony, but in spots they seem to strike a number of discords that rather spoiled the attempt. The man accompanies the ladies by playing upon a guitar, and also offered a solo number that went well. They did as well as could be expected in the opening position.

Flanders and Butler introduced an act that appears to have come into vaudeville from the concert field. It is composed of a man and woman with the latter officiating at the piano as accompanist. The man evidently feels that he is a second McCormick or Olcott, due to the fact that he is in possession of a splendidly cultivated voice; however, in present day vaudeville, his attitude while on the stage, and his carriage will have to be changed to meet the present day vaudeville seeker. His singing repertoire also needs careful pruning.

Lane and Harper were one of the most enjoyable portions of the program. They offered their "Man and the Manicure" act, which contains wholesome comedy and good singing. Both display plenty of pep and possess personality. They have added a new closing, a baseball idea, in which they register the number of laughs secured through their cross fire gagging. The act scored the hit of the evening.

Holland and O'Den, brought out individually, the little lady of the act, who proves a very splendid dancer and a nice singer. The man's efforts at comedy fall "away short," and hardly secured a whimper of a giggle. All that was secured in the way of applause was due to the lady's endeavor. The act passed on without arousing the audience to any great extent.

The Original Regals in "The Blacksmith Shop," closed the performance. The act is composed of three men all powerfully built, who offer heavyweight lifting that is entertaining. Heavy anvils and other blacksmith paraphernalia is handled by the trio. It is one of the best closing acts viewed at this theatre in months, regardless of the fact that it has played here time and time again. H. F. R.

PHYSICIAN'S ACT BOOKED

Dr. W. B. Thompson, an act from the West, who claims to relieve all sorts of diseases, ranging from nervousness, stiff necks, insomnia to baldness, has been booked over the Keith, Moss and Proctor split-week houses for a full week stand in each house. His booking followed a demonstration given in the booking office of the Keith vaudeville exchange. Two nurses are with him in the act, which is booked out of the Frank Evans office.

He intends to give demonstrations in newspaper offices for the purpose of getting publicity, a stunt which proved very successful in the West. He also spends a half hour in the lobby of each theatre where he appears before the performance, talking to the patrons. He opened at Keith's Fordham this week.

KEDZIE
(Last Half)

Lew Hoffman, a talkative juggler, tapped the opening gong for the final show on Friday night at the Kedzie Theatre. Hoffman is a very capable tosser of various articles, and during his juggling he keeps up a continual chattering that proves laughable in parts. However his work was appreciated.

Wamsley and Keating gathered laughs "aplenty" with their cross fire talk. The act is composed of a comedian with a lady as straight. The feminine end of the offering fed the comedian in a sterling manner, and assisted the act in getting over as nicely as it did in the second spot. The audience laughed and seemed to be well pleased with the act.

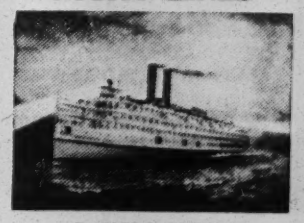
Harry Haw and Sister, a Chinese novelty, introduced a man and woman who offered singing and talking. The act opens with a rather novelty bit, in which the man is smoking a pipe. It then goes into three, where both offer their song and dance. The act closed back in one and a half, as it opened. Haw and Sister are artistic bits of humanity, and have never failed to entertain on any of their visits to the windy city.

"The Dress Rehearsal," an offering that is very familiar to these parts, displayed the inner workings of showdom, introducing the back stage and disclosing the various bits encountered by actors and actresses about to appear before the public. It is a novelty in a way, and allows the audience to secure glimpses of back stage life. It held interest.

Moran and Mack were a side-splitting scream with their double black face comedy offering. Their material is snappy and crispy and modern in every respect. In this program the boys actually stopped the show without competition or exertion. They were deserving of the honors.

The Three Whirlwinds, a trio of equilibristic roller skaters, proved a lively and entertaining closing outfit. They offer their difficult feats with amazing ease, and held absolute silence and strict attention during the formation of their various stunts. They were liberally applauded. H. F. R.

The HUDSON RIVER NIGHT LINES



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SO LONG FOR A LITTLE WHILE!
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116 WEST 48TH STREET—Near 7th Ave.—NEW YORK

P. S.—We also repair last season's costumes and make them look like new. Call on us anyway.

DOOLEY SIGNS WITH GERARD

Barney Gerard, signed Johnny Dooley last week for one of his unit shows on the Shubert Circuit next season.

BARNETT AND BAKER IN ACT

Dot Barnett and Johnny Baker are working the Sablotsky time around Philadelphia in their new act "Finale Hoppers."

WANTED FOR NEXT SEASON

Billy Watson's Beef Trust Beauties

The best talent I can get for as little money as I can get them.
Principals and good looking and shapely chorus girls that can sing and dance. Long season.

Address BILLY WATSON, Orpheum Theatre, Paterson, N. J.

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Comedians, Prima Donnas, Soubrettes, Singing Women, Trios, Quartettes, Producers, Chorus Girls, Etc.

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BURLESQUERS

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PETITE PRETTY AND FULL OF PEP SOUBRETTE **LILLIAN GAY** MINSKY'S WINTER GARDEN WATCH ME

REDELSHEIMER BOOKINGS

The following bookings were made through Lou Redelsheimer's office this week: Gayety, Philadelphia, Irving Selig, George Broadhurst, Tom Bundy, Marie Fresneda, Rose Lee and Alphia Giles. This cast will go to the Folly, Baltimore, next week. At the Majestic, Wilkes-Barre, Jack Hunt, Jack Ormsby, Bib Kenyon, Billy LaVern, Frankie Niblo and Babe Almond. Prescilla, Cleveland, Lee Hickman, Micky Marwood and Gussie White.

MURPHY FOR SHUBERT UNIT

George P. Murphy, has signed a contract for one of the Shubert Unit shows for next season. He is now selling real estate at Freeport, L. I. He has sold four houses in the past three weeks and has one more of the group to sell.

JOYCE AT MINSKY'S

Mike Joyce started at Minsky Brothers' National Winter Garden as manager on Monday. Joyce has been manager of the Star, Brooklyn, the past nine years, which house closed for the season several weeks ago.

FLO RING AT MINSKY'S

Flo Ring, who bills herself as the "Belle of Avenue A," opened at the National Winter Garden, Monday. Klara Hendrix closed there Saturday night.

SUE MILFORD IN STOCK

Sue Milford opened Monday at the Hopkinson, Brooklyn, in stock, in place of Mabel McCloud.

VISITORS AT MINSKY'S

Well known theatrical persons who have visited Minsky's National Winter Garden down on the East Side in the past few weeks are The Dolly Sisters, a a few days before they sailed for the other side; John Ringling, John Cort, Harry Seamon, Chas. Purcell, Doc Lothrop, Evelyn Cunningham and Jules Hurtig.

KURTZMAN HAS A SON

A son arrived at the home of Henry Kurtzman, in Brooklyn, last Thursday. The little fellow weighed nine pounds on his arrival. The latest reports state that both mother and child are doing fine. Kurtzman is general manager of the Hyde & Behman Estate.

REDECORATING THE EMPIRE

Manager James Curtin will install a new heating system at the Empire, Brooklyn, this summer. He will also put in new plumbing and redecorate the interior and paint the outside of the house. Work will start next week, as the house will close its season Saturday night.

WALLACE AND MAY IN ACT

Wallace and May, this season with the "Sporting Widows," will play a few weeks in vaudeville and will then motor up State in their new automobile.

MAJESTIC THEATRE CLOSING

WILKESBARRE, Pa., May 15.—The Majestic Theatre, this city, which has been playing stock burlesque, will close Saturday night for the season.

HOPKINSON THEATRE

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SELF MADE ACROBATIC SOUBRETTE NOW AT **BONNIE LLOYD** CHAS. H. WALDRON'S STOCK CASINO, BOSTON

Laurie—Clemons-Belling Co. (Second Half)—Laura DeVine—Reed & Selmar—Foster & Joyce—Bobby Jarvis Co.—Mumford & Stanley—Ethel Parker Boys.

SHENANDOAH

Shelby Trio—Irene—Miller & Anthony—Gray Revue.

TROY

(First Half)—Francis & Wilson—Lady Ora Towaga — Owen McGiveney — Glenn & Jenkins — Words and Music. (Second Half)—Al. Lily—Perpone & Oliver—Wm. & Joe Mandell—Wm. Ebbs—Flashes.

TORONTO

Jessie Reed—Fisher & Gilmore—Val. Harris Co.—Hanlon & Clifton—Brown's Melodyland.

WEST HOBOKEN

(First Half)—Pierlot & Scofield—Leon & Dawn—Fred Bowers Co.—Shaw & Lee—Four Aces. (Second Half)—Cook & Sylvia—Bernard & Garry—Kitty Francis Co.—Redmond & Wells—Three Weber Girls.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Six Tip-Tops—Lewis & Henderson—Davis & Chadwick—Heath & Sperling—Nat. Nazarro, Jr., & Co. (Second Half)—Don Valerio & Co.—Barker & Dunn—Davis & Rich—Nat. Nazarro, Jr., & Co.

American (First Half)—Alvin & Kenny—Raymond & Lyte—Newport, Stirk & Parker—Mack & Lee—Dancing Whirl—Marion Clare—Bob Ferns & Co.—Bert Walton. (Second Half)—Bunin Sisters—Harry & Kitty Sutton—Heath & Sperling—John Regay & Co.—Lewis & Henderson—State Room 19—Marie Stoddard.

National (First Half) — Hector — Boland & Knight—Innocent Eve—Trovato—John Regay & Co. (Second Half)—Les Silvas—Walters & Gould—Carney & Carr—Clayton & Lennie—Kirksmith Sisters.

Orpheum (First Half)—Don Valerio & Co.—Warman & Mack—Seymour & Yates—Jennings & Mazier—Stage Door Romance. (Second Half)—Reckless & Arley—Ray & Helen Walzer—Barry & Layton—Trovato—Toyland Frolics.

Greeley Square (First Half)—Cliff, Bailey Duo—Bent & Clare—Adrian—Kirksmith Sisters. (Second Half)—Cooper & Lacey—Newport, Stirk & Parker—Smiling Billy Mason—Dancing Whirl.

Delancey Street (First Half)—Ray & Helen Walzer—Chung Hwa Four—Nevins & Gordon—Smiling Billy Mason—Hubert Dyer & Co. (Second Half)—Alvin & Kenny—Boland & Knight—Rucker & Winifred—Bert Walton—Dancing Shoes.

Lincoln Square (First Half)—La Mont Trio—Ward & King—Edna Dreon—Marks & Wilson—Nobody Home. (Second Half)—Toyland Follies—Senna & Weber—Lorraine Sisters—Le Van & De Vine—Baggott & Sheldon.

Victoria (First Half)—Toyland Frolics—Barker & Dunn—Marie Stoddard—Clayton & Lennie—Joe Fanton's Athletes. (Second Half)—Six Tip-Tops — Edna Dreon — Cooper & Ricardo — Adrian — Beatrice Morrell Sextette.

BROOKLYN

Fulton (First Half)—Van & Emerson—Bertie Kramer—Le Van & De Vine—Al. Raymond. (Second Half)—Purcella & Ramsay—Wadman & Mack—Stage Door Romance—Jennings & Mazier—La Mont Trio.

Metropolitan (First Half)—Reckless & Arley—Walters & Gould—State Room 19—Marston & Manley—Specht's Orchestra. (Second Half)—Hector—Bertie Kramer—Geo. Stanley & Sister—Marks & Wilson—Specht's Orchestra.

Gates (First Half)—Baggott & Sheldon—Barry & Layton—Marriage vs. Divorce—Wilkins & Wilkins—Toyland Frolics. (Second Half)—Dawson, Lanigan & Covert—Bent & Clare—Nobody Home—Vardon & Perry—Joe Fanton's Athletes.

Avenue B (First Half)—Norma & Saul—Grace Hayes—Geo. Stanley & Sis.—W. J. Evans—Dancing Shoes. (Second Half)—Three Kanazawa Boys—Earl & Mathews—Gordon & Gates—Alec Hyde's Orchestra.

Palace (First Half)—Senna & Weber—Beatrice Morrell Sextette—Frank Terry—Three Kanazawa Boys. (Second Half)—Norma & Saul—Grace Hayes—Seymour & Yates—Chung Hwa Four—Morton Jewell & Co.

Warwick (First Half)—Douglas & Earl—Hewitt & Wheeler—Yoho Jans. (Second Half)—Bits of Scotch—Zaza & Adele—Frank Terry—Hubert Dyer & Co.

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For The Boudoir
STEIN'S MAKE-UP
Booklet Upon Request
STEIN COSMETIC CO.
430 BROOME ST.
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GUARANTEED

VAUDEVILLE BILLS

(Continued from Page 21)

BOSTON

(First Half)—Ruge & Rose—Thos. P. Jackson & Co.—At the Party. (Second Half)—De Pierre Trio—Paul & Georgia Hall—Schaeffer, Weymer & Hal—Collins & Pillard—Horlick & Sarampa Sisters.

TORONTO

Alvin & Alvin—Harry Gilbert—Money Is Money.

PROVIDENCE

(First Half)—De Pierre Trio—Paul & Georgia Hall—Schaeffer, Weymer & Carr—Collins & Pillard—Horlick & Sarampa Sisters. (Second Half)—Ruge & Rose—Thos. P. Jackson & Co.—Kitty Francis & Co.

MONTREAL

Prevost & Goelet—Willing & Jordan—Pearl Abbott & Co.—Arthur Deagon—Jackson, Taylor Trio.

WINDSOR

(First Half)—Jones Family—King & Rose—Martin & Courtney. (Second Half)—King Bros.—Hudson & Jones—Bryant & Stewart.

SPRINGFIELD

(First Half)—Binns & Grill—Senna & Stevens—Wm. Weston & Co.—Friend & Downing—Lorraine Sisters. (Second Half)—Foris & West—Lind & Treat—Al. Lester & Co.—Joe Roberts—At the Party.

LONDON

(First Half)—King Bros.—Hudson & Jones—Bryant & Stewart. (Second Half)—Jones Family—King & Rose—Marston & Manley.

BUFFALO

Harry Bentell—Yorke & Maybelle—Van & Carrie Avery—Holden & Herron—Kalalubi's Hawaiians.

BALTIMORE

Kawana Duo—Mardo & Rome—Gilbert Sisters & Armstrong—Allman & Harvey—Bits of Dance Hits.

WASHINGTON

Roma Duo—Chan Tock & Yen Wah—Quinn & Caverley—Page & Grey—Bogany Troupe.

NEWARK

Gibson & Price—Marshall & Connors—Eadie & Ramsden—Fields & Gottler—Holland, Dockrill & Co.

HOBOKEN

(First Half)—Johnny Murphy—Haslan & Wilson—Gordon & Gates—Kane, Morey & Moore. (Second Half)—Davis & Chadwick—Gray & Byron—Wilkins & Wilkins—Diaz Monkeys.

W. V. M. A.

CHICAGO

Kedzie (First Half)—Cliff Nazarro & Co.—Darling Sisters—Four Jacks and a Queen—Bob Hall—Nat Nazarro and Buck & Bubbles. (Second Half)—Garcinetti Bros.—Jos. Regan & Co.—Angel & Fuller—Chas. Wilson.

ATCHISON, KANS.

Orpheum—Rose Kress Duo—Lyle & Virginia—Fascination—Harry Van Fossen.

FORT SMITH, ARK.

Joie—Anna Vivian & Co.—Pollard.

FREEPORT, ILL.

Lindo—Francis & Day—Fairman & Patrick.

GRAND ISLAND, NEBR.

Majestic (First Half)—Savoy & Capps—Pollyanna—Four Cheerups. (Second Half)—Charles Girard & Co.—Elliott & Linkey—Five Chapins.

HASTINGS, NEB.

Empress — Charles Girard & Co. — Elliott & Linkey—Five Chapins.

JOPLIN, MO.

Electric (First Half)—Kinzo—De Witt & Robinson. (Second Half)—Rogers & Gregory.

KANSAS CITY, MO.

Globe (First Half)—The Le Rays—Flanagan & Stapleton—Tid Bits of 1922—Elliott & West—Sealo. (Second Half)—Fairfield Four.

MARSHALLTOWN, IOWA

Casino—Millicent D'Armand & Co.—Knapp & Cornalla.

OKLAHOMA CITY

Orpheum (First Half)—Worden Brothers. (Second Half)—Hal & Hazel Langton—Montgomery & Allen.

OMAHA, NEBR.

Empress (First Half)—Charles Girard & Co.—Four Cheerups—Octavo—Belle Claire & Francis. (Second Half)—Ethel Mae Barker—McCormack & Wallace.

RACINE, WIS.

Rialto—Loehe & Sterling—Joe Regan & Co.—Joe Towle—Dancers De Luxe.

ST. LOUIS

Grand Opera House—Jennier Bros.—Hanley & Howard—Nelson's Patience—Bert Lewis—Harry W. Fields & Nanane—Flanders & Butler—A Dress Rehearsal—Billy Beard—Jordan Girls.

Columbia (First Half)—Aldean & Wright—Redmond & Leona. (Second Half)—Willa & Harold Brown—Earle & Mullen—Rasso & Co.

Skydome (First Half)—Fisher & Smith—Ben Harrison & Co.—Rasso & Co. (Second Half)—Jess & Dell—Renie & Florence—Lady Tsen Mei—Samaroff & Sonia.

ST. JOE, MO.

Electric (First Half)—Rogers & Gregory. (Second Half)—Kinzo—Lyle & Virginia.

TOPEKA, KANSAS

Grand (First Half)—Rose Kress Duo—Lyle & Virginia—Fascination. (Second Half)—The Le Rays—Flanagan & Stapleton—Tid Bits of 1922—Elliott & West—Sealo.

TULSA, OKLA.

Orpheum (First Half)—Hal & Hazel Langton—Montgomery & Allen. (Second Half)—Worden Brothers.

NORFOLK, NEBR.

New Grand (First Half)—Fairfield Four—Block & Dunlap—Samaroff & Sonia. (Second Half)—Charles Girard & Co.—Elliott & Linkey—Five Chapins.

GORDON & DELMAR

On sixth came next and though the audience were beginning to be on the "Show me order," this team immediately started the first real doings. Doing only 10 minutes, they banged out a hit and then tied up the show. Why this team has not been picked up for the Big houses is beyond our comprehension.—From the Vaudeville, week Jan. 23, at Rialto, Chicago. *P. S.—Mr. S. H. M. of Clipper take notice.*

MUSIC PLEDGE DISPLAYED

The pledge taken and signed by those who are associated with or employed by members of the Music Publishers' Protective Association is now attractively printed and framed, a copy being hung in a conspicuous place in offices of M. P. P. A. members.

The pledge to which many signatures are appended is in reference to violating certain regulations of the Association. The text follows:

"I pledge my sacred word of honor that so long as I may be employed or associated with any member of the Music Publishers' Protective Association, I will not directly or indirectly, be a party to any violation of the regulations of the said Association, particularly such regulations as refer to the bribery of actors, singers and orchestra leaders.

"I further pledge myself to promptly report to the Executive of said Association, any and every instance coming to my attention wherein I have good reason to believe that any other or others who have signed this pledge, have violated the same.

"So help Me God."

(Seal of M. P. P. A.)

DANCER ALLOWED TO ENTER

Doubt in the mind of the immigration inspector over the exact relationship of Mildred F. Collins, dancer, and Teixeira De Mattos, a wealthy Dutch banker, who arrived on the *Ryndam* Saturday, occupying adjoining staterooms, caused them to be held at Ellis Island until Monday when a cablegram received from the girl's father in Holland reassured the authorities that the banker was travelling merely in the capacity of temporary guardian. Mr. De Mattos admitted having paid Miss Collins' fare out of his own pocket, but explained that he did it merely to save time.

Miss Collins said that she had come over here to study the latest vogues in dancing and to see if she could obtain theatrical bookings for her new classical dance. Her father's cablegram said:

"We, your parents, agree to your being accompanied on our behalf by our mutual friend, Teixiera De Mattos."

RIDINGS SUES FOR DIVORCE

CHICAGO, May 15.—Harry J. Ridings, manager of Cohan's Grand Opera House, here, filed suit for divorce against Helen Lackaye, sister of Wilton and James Lackaye, in the Superior Court. The defendant was known in private life as Mrs. Agnes H. Ridings. The couple were married on November 20, 1906, and according to the complaint Miss Lackaye deserted her husband on May 15, 1916. A financial settlement is said to be pending, which, when effected will be followed by the filing of the defendant's answer.

JOE LANIN FOR ROSEMONT

Joe Lanin and His Orchestra playing at the Rosemont Dance Palace, Brooklyn, will open the latter part of the month at the Ritz-Carlton Hotel, Atlantic City.

NEW SALARY PAYING METHOD

A new wrinkle in methods of paying actors for working in motion pictures was revealed last week in the suit brought against O'Brien Productions, Inc., by May Kitson for breach of contract which resulted in a judgment for $1,133 being rendered in her favor. The suit was brought through Attorney Paul N. Turner in the Third District Municipal Court and was tried before Justice Spiegelberg.

Miss Kitson alleged that by the terms of an agreement made with the O'Brien Productions, Inc., in August of 1920 she was to received a salary of $200 per week for working in a picture called "Father Tom." She was to get only $50 of this each week, however, the balance of $150 for each week as she worked to be paid when the picture was completed. She worked seven and one-half weeks, from August 19 to October 9, she alleged, but was not paid the $1,125 due her. In order to bring suit in the Municipal Courts she voluntarily reduced her claim to $980 and is was this amount, plus costs and interest, that was awarded to her last week. The judgment was entered in the office of the county clerk on Monday.

Another judgment was also filed against the O'Brien Productions, Inc., last week, for $525 by Ray Allen, also an actress. This action included practically the same claim as Miss Kitson's. It was also brought through Attorney Turner.

BIG PARK FOR PACIFIC CITY

SAN FRANCISCO, Cal., May 15.—Pacific City, twelve miles from here, has a big amusement park all completed which will open on Memorial Day, May 30. The park, which is built on the natural beach along the edge of San Francisco bay at San Mateo and Burlingame, cost $500,000, and has a big board walk and a bath house which will accommodate 8,000 people. A big scenic railway, dance hall and other beach amusements are features of the new park.

FILM BUILDING SOLD

The large property at the corner of Tenth avenue and Fifty-fourth street, consisting of a modern four-story building, which is under a twenty-one year lease to the Fox Film Corporation at an annual rental of $47,000 net, was sold on Monday by the Kelly-Springfield Tire Co., for a price around $500,000 to a cash investor represented by the firm of Zabriskie, Sage, Gray & Todd.

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ABLY ASSISTED BY
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Direction LEW GOLDER
HAMILTON THEATRE THIS WEEK

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N. V. A. BENEFIT

(*Continued from page 6*)

singing bit. Frankie Heath, and her pianist, came on to tell about "The Advertising Jubilee" in song, and to render a published number. Bert and Betty Wheeler had them screaming with a comedy bit from their act.

Fritzi Scheff and "Kiss Me Again" are inseparable, so both appeared and were heard. Willie and Joe Mandel finally got their opportunity to do their acrobatic burlesque, and though they didn't have their apparatus, drew shrieks of laughter. Gus Van and Joe Schenk sang three numbers in dialect, and were followed by Ethel Levey, assisted by a pianist, who sang and danced.

Karyl Norman had Eddie Weber to conduct the orchestra for him, while he did the "Spanish" number from his act in costume, and his own "Nobody Lied" number. Harlan Dixon danced, and even though the Sixteen Sunshine Girls who were billed to appear with him were absent, made up for it with his own work. Blossom Seeley also toted her own pianist to accompany her for a song.

Blanche Ring sang of the charms of "Cairo," while Charlie Winninger provoked laughter with a jazz trombone. Sissle and Blake rendered two of the reasons why "Shuffle Along" is in its second year. Yvette Rugel sang with her piano escort accompanying.

Jean Hackett and Harry Delmar brought their own orchestra along, and all three had individual bits with which to please the assemblage. Chic Sale gave a brief moment with the old man and the "tubie." Gallagher and Shean received a reception which could be heard over to the clubhouse and sang several new verses to their famous melody. Houdini had them gasping with astonishment as he did the "thread the needle" stunt as no one has ever done it.

Fred Stone, with an assistant, whipped his way into a solid hit. He also danced while doing some whip-snapping work. Alma Neilsen did some toe-work the like of which we haven't seen in vaudeville yet. The Bob Pandour Troupe with their false-faces and stilts were a wonderful novelty. Conroy and Le Maire, re-united just for the evening, did the "insurance" bit from Frank Conroy's recent act. Both appeared in white-face and street clothes, but were entertaining nevertheless. Franklyn-Charles and Company offered their Apache burlesque. Ben Welch, led on by Frank Murphy, appeared in make-up and was given a three minute ovation. He announced that he was sailing shortly for Europe, "as a special delegate for the Knights of Columbus." Jack McGowan bid the audience good-night.

"Good-night"?—Yes—but wonderful night, for the N. V. A., and for the public, would be more appropriate.

BANDMASTER WRITES SONG

Gus Richter, Bandmaster at Manhattan Beach, has written a song entitled "Day at Manhattan Beach," which he has dedicated to Joseph P. Day.

JANS OUT OF THE RIALTO

NEWARK, N. J., May 15.—The Shuberts' Rialto Theatre, is being operated by the managers of the Branford Theatre now instead of by Herman F. Jans, who held the theatre and operated it as a movie house for two weeks almost by main force, claiming an agreement with the Shuberts which was denied by Lee Shubert. The Rialto closed as a vaudeville house some weeks ago, and Jans entered into negotiations with Lee Shubert to operate it during the summer months as a picture house but did not sign a lease. He claimed to have verbal authority and siezed the house several weeks ago, having obtained a temporary court order authorizing him.

Last week, however, the Court of Chancery refused to make permanent this order and ordered Jans to give up the house. The Shuberts claimed that Jans had been told to confer with William Klein, New York attorney, about closing the deal and that a $2,500 deposit had been refused the day of the first meeting of Lee Shubert and Jans. This point, in the court's opinion, showed that Jans had no legal right to the theatre.

Herman F. Jans, whose home is in Maplewood, N. J., also has offices at No. 729 7th avenue, New York, where he conducts a film exchange.

PHILADELPHIA SEASON ENDING

PHILADELPHIA, May 15.—The local legitimate season is about over now, with four theatres dark this week and chances of their being re-opened before next season but small. The houses unoccupied by plays are the Forrest, Lyric, Adelphi and Shubert. The last-named house closed on Saturday, although "Bombo" had been advertised to continue another week. Jolson has drawn capacity houses each week of the four he played here.

The only play to come here this week is "Letty Pepper," with Charlotte Greenwood, which is back at the Walnut Theatre for a return engagement. It opened on Monday night, playing at a $2 top. "Haunted," with Robert Edeson, closed here Saturday.

"Welcome Stranger," also a comeback, is in its fourth week at the Garrick Theatre, playing to fair business.

This week marks the last of the two weeks' engagement of William Gillette in "The Dream Maker" at the Broad Theatre.

DAVIDOW INCORPORATES

The Ed. Davidow Productions, Inc., has been incorporated for $25,000. The members of the corporation are Ed. and S. S. Davidow, and Ira Helstein. The latter is connected with the Shuberts, in their auditing department.

It is expected that they will produce shows for Shubert vaudeville units.

At Liberty FRANCIS X. HENNESSY Irish Piper—Scotch Piper
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BURLESQUE ROUTES

COLUMBIA CIRCUIT

Chuckles—Columbia, New York, May 1, indefinite.
Follies of the Day—Gayety, Boston, 15, indefinite.
Tit-for-Tat—Empire, Newark, 15-20.
Wine, Woman and Song—Lyceum, Paterson, 15-20.
Beauty Revue—Casino, Brooklyn, 15-20; Hurtig & Seamons, New York, 22-27.

STAR THEATRE REOPENS

CLEVELAND, May 15.—The Star Theatre reopened today as a stock burlesque house under the direction of Eddie Sullivan. The cast is headed by Ray Read, Lee Hickman, Mickey Markwood, Ada Lum, and Jessie McDonald. Eighteen girls are in the chorus.

HOPKINSON CAST COMPLETE

The stock company that opened at the Hopkinson in Brooklyn, Monday, has the following in the cast: I. B. Hamp, Harry Stratton, Raymond Paine, Eddie Lloyd, Kitty Garner, Mabel McCloud and Flossie Everett. Hamp is producing the shows.

FIELDS AND MASON HELD OVER

Harry "Hello Jake" Fields, and Dixie Mason, have been held over for another week at the Howard Boston, by Doctor Lothrop. They will close Saturday, May 20, instead of this Saturday.

PEGGY WOODFORD IN REVUE

Peggy Woodford will open in a revue at Nantucket Beach, Mass., Decoration Day. Miss Woodford was with the "Whirl of Girls" Company on the American Circuit this season.

FOLLY THEATRE CLOSES

BALTIMORE, Md., May 15.—The Folly Theatre closed Saturday night for the season. This house has been playing stock burlesque alternately with the Gayety, Philadelphia, this season.

"CURATE'S EGG" FOR U. S.

LONDON, April 24.—Nelson Keys is planning to take his "The Curate's Egg" company to New York at the end of its London run. An attractive offer has been made him.

NEW ACT FOR VAUDEVILLE

John Grant and Jay C. Flippin will open in vaudeville next week. They will close a forty week season Saturday night with the Lena Daley Show at the Lyric, Newark.

WILLIAM S. CAMPBELL ILL

William S. Campbell, a director of the Columbia Amusement Company, also show owner, was confined to his home last week with an attack of ptomaine poisoning.

MARGIE COATES ON POLI TIME

Margie Coates and her band consisting of nine boys are playing the Poli time. They opened in New Haven Monday.

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ABOUT YOU! AND YOU!!

Fred Eric is staging "Salome" and will also play the role of Herod in the production.

Cliff Bragdon, who was with the Sam Howe Show, last season, broke in a new act at Perth Amboy, last week.

Margaret Ford is this week singing at the B. F. Keith Cleveland Theatre. Clarke and Bergman are also on the bill.

Joe White and Ima Buttons have been routed for a tour of the Pacific Coast after which they will sail for Australia.

Joseph C. Smith, engaged at the Palais Royal, Chicago as stage director of the revue, resigned his position late last week and left for New York.

Charlotte Learn, in private life Mrs. John J. Garrity, wife of the western manager of the Shuberts, has joined the cast of "The Nightcap."

Arthur Gutman, has composed the music which will be used in connection with the "Dance of the Seven Veils" in the coming production of "Salome."

Walter Baker has erected in his studios a stage, upon which he will be able to teach the finer points of dancing and enable him to demonstrate the manner of putting the dancing act over the footlights.

Ralph Ash opened on a tour of the Loew Circuit on May 12th. He is doing his former "Chinatown" act.

Harry Weston and **Jean White,** will be seen around here in a new act within the next few weeks.

Kenneth Fox has signed for next season and the balance of this with Charles Frohman for a part in "The Czarina" starring Doris Keane. He replaces Edwin Noel who has gone to fill a stock engagement in Columbus, O.

Ted Lewis and Band, Frankie Heath, Williams & Wolfus, Lillian Walker, Harry J. Conley, Wells, Virginia and West, Burns and Lorraine, and **Mack and La Rue** appeared at the New Amsterdam theatre at the concerts on Sunday last.

Gertrude Saunders, formerly in "Shuffle Along," joined the cast of Miller & Lyle and Sissle and Blake's "Bandanaland" revue at Reisenweber's last week. She has just completed a tour of Western Vaudeville. "Bandanaland" is now being presented three times each night, instead of two, as at first. The last show goes on at 2:30 p. m.

COLORED BAND GIVES CONCERTS

BALTIMORE, May 15.—Mayor Broening has employed a negro band of thirty-five musicians that will give six concerts during the summer months in the negro districts. Jack Thomas, who had a band at Camp Meade during the war, will be the leader and many members of his organization were members of his Camp Meade band. The season will open next month and the six concerts will be given under the general direction of Frederick R. Huber, municipal director of music. There will be jazz music, street dancing and community singing.

SMITH'S EIGHT AT HARTSDALE

"Smith's Irresistible Eight" opened last Saturday the May-November Farm, at Hartsdale, New York, with Ray Walker at the piano, and other well known musicians in the combination.

FREE THEATRE FOR CHILDREN

The first theatre in the world devoted exclusively to the entertainment of children, will be in New York City, and there will be no admission charges for the plays or moving pictures to be shown in this place of amusement. It is intended for the children of the tenements, the waifs and the orphans as well. The director general of this unique place of amusement is David Belasco, and his assistants will be stars from all branches of the profession. The major portion of the plays presented will be written by children, played by children for the pleasure of child audiences.

The idea for this place of amusement came last year when August Heckscher, said that he would give $4,000,000, for the establishment of a children's foundation, and who is now embodying this and other ideas for child recreation into a six-story building at Fifth avenue between 104th and 105th streets. The new building will be ready in July or August and will be opened immediately.

On the main floor there will be 473 seats, while the balcony will seat 206. There will be no boxes. There will be spotlights, an orchestra and make-up, and there will be plenty of mirrors in the dressing rooms for the child stars to make up. Mural decorations will depict the fairy tales dear to children—Cinderella, Red Riding Hood, etc. In the rear of the balcony a large pipe organ will be installed. Its tone will carry upward and sick children in the Children's Society Infirmaries on the upper floors may hear its music.

JUDGMENT FOR REISENWEBER'S

Reisenweber's Inc., which has been bringing a large number of suits lately in an effort to liquidate its assets last week was granted judgment for $1,556 in an action brought against Max Rogers, the agent, for money due for costumes and dresses sold to him in April, 1920. Suit was brought in the City Courts and judgment entered by default, as Rogers put in no defense.

Reisenweber's, Inc., alleged that Rogers purchased a number of costumes and dresses, agreeing to pay $2,000 for them. He paid $500 on account, but didn't pay the balance. Action was brought through Attorney W. D. Bosler.

NEW TRIANGLE RELEASE

The Triangle Music Company have taken over a new waltz number by Anne Hampton and Vaughn De Leath entitled "Hawaiian Nightingale," which is being released this week.

A big campaign is being planned by the Triangle to push the waltz number, a special arrangement of which has been made by George F. Briegel. Ferera and Franchine have contracted to record it for several mechanical companies with their new Hawaiian orchestra. "Suez," another Triangle Oriental number, has been recorded on seven different records by Nathan Glantz and his orchestra.

BILLIE RHODES GETS DIVORCE

LOS ANGELES, May 15.—Billie Rhodes, the motion picture actress, known in private life as Mrs. Lavitia Jobelmann, obtained a divorce here last week from William H. Jobelmann, press agent. Miss Rhodes, who was the widow of William (Smiling Bill) Parsons, and was left an estate valued at $150,000 by Parsons, alleged that Jobelmann slapped her, was rude to her, and was addicted to intoxicants.

PICTURE FOR THE APOLLO

"Across The Rainbow," a William Fox Film Corporation motion picture will open for a run at the Apollo Theatre within the next few weeks.

This will give the Fox people two houses on Forty-second street playing their feature pictures, the Lyric being the other house.

EDDIE CANTOR CLEANING UP

"Make It Snappy," which has been playing to around $30,000 weekly since it opened last month at the Winter Garden, is making a lot of money for Eddie Cantor, the star of the show, who has entered the class of the big earners in the show world. Cantor draws a salary of $2,000 a week, 10 per cent of the gross on all matinees and 25 per cent of the net profits. On the two matinees played each week he makes over $500 for his end, and on the profits, as soon as the show gets over the cost of production, he will make at least $1,500 per week, with good chances of more on the road, where he is a big draw. This will get him, in all, between $4,000 and $4,500 weekly for the run of the piece.

With his present earning power, Cantor is right on the heels of Al Jolson, the biggest money maker of them all.

Ed Wynn has also joined the big money group with his present show. He has an interest in the piece, about 25 per cent, draws a salary and gets all the royalties, which have averaged around $1,500 weekly since "The Perfect Fool" opened, as he is credited with the book, music and lyrics. Wynn is rated at about $4,000 a week.

TICKETS IN UNITED STORE

The United Cigar Store at the corner of Forty-seventh street and Seventh avenue, is the only one of the corporation's chain of stores in Greater New York that is known to be sharing its store-space with another concern. A portion of this store has been leased to the Royal Theatre Ticket Company, theatre ticket speculators, who formerly occupied space in the building next to the Palace Theatre, but were compelled to move owing to the building being demolished for the construction of a new office building.

DRAMA SOCIETY SHOW ENDING

The annual varsity show of the Dramatic Society of City College, which was founded in the nineties by James K. Hackett, will be given at the Plaza Hotel on Friday, May 19. A dance will follow in the grand-ballroom.

The one-act plays to be presented will include Lord Dunsany's "A Night at an Inn," "Wurzel Flummery," by A. A. Milne; "Bound East for Cardiff" by Eugene O'Neill and "Spreading the News," by Lady Gregory.

OPERA IN CLEVELAND

CLEVELAND, May 15.—The Cleveland Opera Company began an engagement at the Metropolitan Theatre here on Monday night. Two productions each week will be seen. "Martha" was the opening production and this will be followed on Thursday by "The Chimes of Normandy." Francis J. Sadlier is general director and the performances are being given at a $2 top.

NEW COOGAN PICTURE FOR STRAND

Jackie Coogan's newest picture, "Trouble," opens a week's engagement at the Strand Theatre, May 21. In "Trouble" Jackie returns to a Chaplin role. The picture was directed by Al Austin who was "gag" man for Charlie Chaplin for years and is said to be the nearest approach to an old time Chaplin comedy that has been produced in the last few years.

NEW PLAY FOR WALTER SCANLAN

Early next season, George Gatts will produce a new play by E. E. Rose entitled "The Irish Musketeers," and in which Walter Scanlan will be the star.

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FRISCO LEADERS CHANGE

SAN FRANCISCO, May 15.—Gino Severi, who for the past six years has been conductor of the orchestra at the Imperial Theatre, has been advanced to the position of conductor of the California Theatre Orchestra. William Prior, who has been in charge of the Portola Theatre Orchestra, will have the directorship of the new Imperial Orchestra. Herman Heller, conductor of the California Orchestra, has resigned to take up professional work. Paul Ash continues as director of the Granada Theatre Orchestra.

The Portola Theatre is to close for the purpose of being rebuilt and remodeled.

GOLDMAN TO GIVE 60 CONCERTS

The Goldman Band, under the direction of Edwin Franko Goldman, will give more than sixty concerts this summer, forty-two of which will be given on the Green, at Columbia University.

The season starts on June 12 and ends on September 6. During the first nine weeks concerts will be given three nights a week and during the last three weeks five nights a week. In addition to the concerts on the Green, sixteen free concerts will be given on Tuesday and Thursday evenings in various parks and public institutions.

PAYTON-SPECHT SUIT SETTLED

The case of Tom Payton vs. Paul Specht, the vaudeville orchestra headliner, was amicably settled out of court last week, both parties agreeing to discontinue all future business relations.

Specht is the conductor of Specht's "Society Serenaders," the orchestra that came to New York but a few weeks ago practically unknown and jumped into vaudeville headliner fame over night.

WILLOW GROVE PARK OPENS

PHILADELPHIA, May 15.—Willow Grove Park, last Saturday opened its twenty-seventh season, and was greeted by large crowds eager to start the outdoor summer season. A number of music lovers listened to the inauguration of the musical season by Nahan Franko and his orchestra, which was at its best. Miss Athens Buckley, a Canadian soprano, sang several arias.

SMALL AT CECILE'S

Jack Small's Orchestra opened Sunday night at the Cecile Restaurant on upper Broadway. The orchestra closed last week at the Maurice & Fitzgerald Grill and won out for the Cecile job after competing with ten different combinations who were after the job also.

ORCHESTRA NEWS

RAPP FOR THE "BOARDWALK"

Barney Rapp and His Orchestra have been booked to open at "The Boardwalk," formerly the Café de Paris, when it reopens shortly with a show that will include a tank and forty swimming girls. The orchestra which has played at Reisenweber's Pavilion Royal and other well known resorts will work under the direction of Paul Whiteman.

TEMPO CLUB ELECTS OFFICERS

The Tempo Club, which is composed of all the house leaders in Greater New York, held their annual election at Yorkville Casino, last week. Dan Bruno, was re-elected President, and William Brede was re-elected Secretary, while George Gallo was elected Treasurer, and Hugh W. Schubert was elected Vice-President, for the ensuing year.

LOPEZ ON ROOF GARDEN

Vincent Lopez and His Hotel Pennsylvania Orchestra closed their eight month run at the Hotel Pennsylvania Grill and opened last Monday night at the hotel Roof Garden where they will play for the Summer. In the Fall the orchestra will probably return to the Grill Room as Lopez recently signed a two-year contract with the Pennsylvania Hotel management.

MILLER PLACES ORCHESTRA

The Famous Players and Willie Hollander and His Orchestra have been booked to open shortly at the Brighton Beach Hotel, working under the direction of Ray Miller.

Henny Selvin's Moulin Rouge Orchestra will not open at the Ross Fenton Farms under Miller's direction as recently announced.

DAVIS TO GIVE RADIO CONCERT

On Friday evening May 26th, the Bellevue-Stratford Hotel Concert Ensemble, under the direction of Meyer Davis, will give a radio concert at the Westinghouse Broadcasting Station at Newark, N. J. This organization has been playing at the Bellevue-Stratford Hotel, Philadelphia, since 1915.

O'HARE AT COLLEGE INN

Husk O'Hare and his orchestra have opened at the College Inn, Chicago, succeeding Isham Jones, who closed last week.

BENNY KRUEGER ILL

Benny Krueger, musical director, has been ill for the past week, as a result of having his tonsils and adenoids removed. He expects to be over the effects some time this week.

FRED HOFF RE-ENGAGED

Fred Hoff, leader of the "Greenwich Village Follies," who sailed for England last Saturday, has been engaged to again conduct the orchestra for the new "Greenwich Village Follies" for next season.

DEUTSCH AT THE REGENT

Herman Deutsch, formerly conductor of the orchestra at Keith's Fordham theatre, is now at the Regent.

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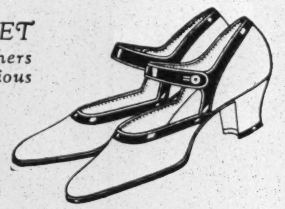

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MUSIC IN LIBRARIES

The questionnaire recently sent out by the Bureau of Education of the Music Teachers' National Association to 2,849 libraries in the United States having music libraries of 5,000 or more volumes shows that there is a wide circulation of music through public and school libraries in this country, according to a summary compiled and issued by the Committee on History of Music and Libraries last week.

"Even a casual inspection of the reports received from the libraries indicates two important matters," says the committee. "If the collection of music or books on music is small and inadequate, patronage is almost invariably small. A number of librarians realize and mention this fact in their reports. A music section to which additions are constantly being made seldom fails to bring patronage in gratifying proportion to the accessions of music material. The second outstanding fact is that a librarian who is patently interested in a music section, even from a non-partisan viewpoint, as some reports unfortunately indicate, can scarcely be expected to be an asset to the community. The libraries, large or small, that promote music in at least a fair and impartial way thus serve a considerable part of any community in a very special sense and one that can react most desirably upon the library itself. On the other hand there is an abundant opportunity for music teachers, students and others to make larger use of the libraries and to encourage the library authorities to develop the music section facilities."

New York state, with 326 libraries of 5,000 volumes or more, is shown to be second only to Massachusetts, with 343 music collections. New York reports music sections in 104 libraries, and the collation of the reports brings to light that more than one-half would be classed as small musical collections. The middle ground is rather sparsely filled, and there are some magnificent collections. Seven libraries report player-piano rolls and the same number provide phonograph records. Orchestral scores are fairly plentiful, but chamber music is not so well represented. Only eight libraries report considerable acquisitions by gift, and not one reports interest in the suggestions of music dealers or publishers. Comparatively few libraries have annual appropriations for the music section, and these are relatively small sums. Twenty-one libraries report increasing interest, fourteen stationary and none a decrease. Seventeen libraries believe their reports do not represent the community's interest in music, while five report affirmatively. Fourteen believe the music department expenditures inadequate, twenty-one are content with the past record, eleven think the demands of the community exceed the libraries' music resources and nineteen take the opposite view.

Taking up the report of the reference department of the New York Public Library, the committee says there are now in the collection 12,400 books on music, 7,079 bound volumes of music and 4,105 unbound pieces of music. Four librarians give their entire time to the music section. Following the policy of purchasing orchestral scores, about 1,000 have now been acquired. The general collection is fairly well balanced throughout, specially rich in old music and vocal scores of operas. Scholars are offered a field for research in the Drexel collection relating to the sixteenth and seventeenth centuries. The annual outlay for music and books is $600, from library funds proper. Interest is increasing, the average use of the music section for five years from 1912 is 13,234 readers and 36,198 volumes, and this is in the reference department as distinct from the circulation department.

The forty-four branches of the New York Public Library each have music collections of varying size. Five thousand books on music and 13,000 bound volumes of music are thus disposed, with thirty-five miniature orchestral scores and 125 chamber music works. The general collection of books on music is strongest. Then follow piano music and opera. The interest is increasing. In 1916 57,470 volumes of music were circulated.

New Jersey is another State in which the libraries confine themselves strictly to books and printed music, says the committee. No rolls or records are mentioned in the reports from thirty-one libraries, though these are rather above the average size. Six say the interest is increasing, three stationary and no decrease is reported. One library has an annual expense of $65 and another $100 for music, while two spend from $20 to $50 a year for books on music.

LUNA PARK OPENS

Coney Island was officially opened last Saturday night for the season. More than 200,000 people were present at Luna Park, Steeplechase and other resorts.

One of the features of the night was a parade along Surf avenue from West Twenty-first street to Ocean Parkway, in which the employees of the different places and resorts took part. After the parade the gates of the many attractions were opened and at Luna Park George Webster, who has been the first one to buy a ticket every season for the past 20 years, was there as usual.

WHITE CITY PARK OPENS

CHICAGO, Ill., May 15.—White City is scheduled to open its new 1922 season on Wednesday night. The amusement park has been entirely redecorated and many new improvements have been added. Riverview opened last week but has been only playing to very light business, regardless of ideal weather. Both parks will open vaudeville theatres early in June.

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NEW ACTS AND REAPPEARANCES

SLIDING BILLY WATSON

Theatre—*Harlem Opera House.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*Special.*

Watson is using the trench scene which he injected into "The World of Frolic" in burlesque, for his vaudeville vehicle. With him as straight man, is a chap billed as Joe Mannie.

The offering has a lot of laughs to it, consisting of disconnected bits of hokum, no plot or anything resembling one to the affair, and for that matter it doesn't need a plot, as long as the laughs are there. The laughs are there, alright, and they register from the beginning to the end of the act with clock-like regularity.

The two work in one, and in full stage, opening with about a minute's talk before a special drop in one, and then going to full stage for a scene in the trenches. There's a little too much shooting in the act, which seemed to get on the nerves of an audience.

G. J. H.

DILLON & MILTON

Theatre—*State.*
Style—*Singing and piano.*
Time—*Twelve minutes.*
Setting—*Special.*

This is a man and woman, who work in "one," before a special drop that is rather pretty. The man opens the act with a special number, the woman joining him in the chorus, which she sings through a scrim moon from the back of the drop. Making her entrance through the centre of the drop, the team go into a popular double number, the man playing the piano. A parody on "Tennessee," by the man, gave the woman time to make a change of wardrobe and come back and sing a medley of Chinese numbers in costume. The man then plays a short piano solo, and they close with a number sung in harmony.

Both the man and the woman have good voices, and they blend well together. The costumes worn by the woman are good looking, and she has a pleasing manner in which she delivers her numbers. The act is a good one, and should get over well in the three a day houses.

S. H. M.

FRANK McCONVELLE

Theatre—*Regent.*
Style—*Dancing and Singing.*
Time—*Eight minutes.*
Setting—*In one.*

McConvelle is a young lad of about 18 or 19, who has been winning these dance contests they've been holding in Harlem, Washington Heights and the Bronx as a steady affair, for the past season. He seems to have entered vaudeville as a regular thing now, with a single offering of dance impersonations, and an original routine.

The lad looks neat in a black Eton jacket, with the collar to match, and as far as dancing ability is concerned, has plenty. His impersonations contain all the steps of the originals, and his own routine is full of difficult work.

As an individual act, he won't do, for the simple reason that he lacks the presence and confidence that can only come with at least a season's work. As a feature in a dance act, or with some one to cover his lack of stage experience, he'll do.

G. J. H.

ORGANIZE DANCE ORCHESTRA

John Irving Fisher, for the past two years pianist with Bradley and Ardine in vaudeville, and Jack Allyn, music arranger and saxophone player, have organized an orchestra of seven pieces. They will cater to dance places.

DENNO SISTERS, THIEBALDT AND CODY

Theatre—*58th Street.*
Style—*Dancing.*
Time—*Twelve minutes.*
Setting—*In "one."*

The sisters were clad in becoming gowns, and the men in full dress attire. They opened with a song as a quartet and the subsequent act an excellent routine of dances.

After the opening, they went into a dance and one of the men did a single, of the soft shoe eccentric variety. The sisters did a double next, in white costumes, which was a sort of highland fling. One of the men did a single, joined at the close by the other man. The four then did a waltz clog, and for an encore gave their conception of a fife and drum corps, the four working with great precision.

The act on the whole is an unusual quartet of buck and wing dancers who would surely be welcome in the second spot or anywhere on most any bill. They work in a fast and precise manner in a graceful style of their own.

M. H. S.

"THE GOLD-DIGGERS"

Theatre—*City.*
Style—*Revue.*
Time—*Twenty-four minutes.*
Setting—*One and three (special).*

Five girls and a man offer "The Gold-Diggers," which should land as a good flash for the better small time houses. The man appears as the professor in a school for the development of "gold-diggers," the five girls appearing in the title roles.

The idea is a clever one, and could have been developed much better than it has been in this offering. As it is, it serves for several specialties by the girls, and by the man, going away from the plot after the opening bit, and coming back to it for the finish. The plot is simply that it is graduation day, this being told in the opening, and the award of diplomas, consisted of gilded spades, being held for the finish.

The specialties are just fair. The prima donna would look better without that black-spot which is supposed to be a beauty-mark, but which really detracts from her looks. The girl with the double voice could also improve by softening the falsetto bit so that it wouldn't sound like a shriek in parts.

G. J. H.

YSAYE QUITS ORCHESTRA

CINCINNATI, May 15.—The directors of the Cincinnati Symphony Orchestra are searching for a successor to Eugene Ysaye, who resigned last week as conductor of the orchestra as a result of dissension among the musicians developing from alleged favoritism shown by Ysaye.

Chalmers Clifton of Paris, an American who received his musical education in Cincinnati, it is believed, will succeed Ysaye, for it is known that he is being considered for the position.

Mr. Ysaye is now in New York and on his way back to Belgium. His resignation came as a surprise to the board of directors who had recently voted him an increase in salary.

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DEATHS

ANNA NEBEL, a vaudevillian, died last Wednesday at the residence of her father at No. 336 West 116th street. Miss Nabel was twenty-six years of age. She appeared in several vaudeville offerings and her last engagement was with the act known as "Fashions a la Carte." She is survived by her father, who is the owner of the A. J. Nebel Laundry Company. The deceased was a member of the National Vaudeville Artists.

SILVIA THORNE, well-known performer, died on Thursday, May 11th. Services were held at the Campbell Funeral Parlors, the Rev. Father William C. Moller of Trinity Parish officiating. Interment was at Greenwood Cemetery. The deceased was born in Brooklyn, fifty-five years ago, and is survived by her husband, Harry Willard, an actor. While playing in London in "The Belle of New York," she introduced her brother, Frederic Titus, to Edna May, who was starring in the piece, and the introduction resulted in the marriage of Titus and Miss May.

ANTON MAYR, impersonator of "Thomas," in the Passion Play at Oberammergau, died last week from an attack of pneumonia, which he contracted during the first performance of the production. His condition grew worse but he insisted upon appearing in the piece. Mayr, a Bavarian wood carver, is survived by his wife and five children.

HERBERT KNIGHT CLARK, the well-known comedian, known professionally as Bert Clark, died at the Prospect Heights Hospital on Tuesday, May 9th, following an operation for intestinal disorder. Bert Clark was born in London, England, on Jan. 30th, 1873, but made his home in this country for the past thirty years. Besides being a talented comedian, he was an accomplished musician and composer, and when a young man he accompanied Mme. Melba on tour as her pianist. His last engagement was with Flavia Acaro, in Shubert Vaudeville, appearing under the team name of Clark and Acaro. Previous to the formation of this partnership he was billed as Clark and Hamilton, and played all the principal houses in the country. The original Mabel Hamilton died about two years ago. She was also English by birth. Clark appeared in "Maid in America" at the Winter Garden, and later in an English production, "Maid of the Mountains." At the time of his death, he was preparing a production for Broadway entitled "The Officer's Mess." He had appeared in the play in Australia and had plans to present it here. While appearing at the Winter Garden he married Florence Faulkner, a member of the company. He is survived by her and two children. The Clark home is in Freeport. Funeral services were held last Friday, May 12th, at the Boyertown Funeral Church, and interment was at Greenfield Cemetery.

PAUL BARNES, actor and former song writer, died on Tuesday, May 9th, at the Manhattan State Hospital, where for the past few years he has been under treatment for a nervous breakdown, from which he never recovered.

Barnes was a clever comedian and appeared in vaudeville as a single and also in burlesque with his wife, Phyllis Reiffel, who survives him.

Barnes was a talented song writer and wrote many numbers which became popular. "Dolly Gray" was the best known and it became popular the world over.

BERNAT JAULIUS, noted musician and late leader of the Palm Court Orchestra of the Palace Hotel, San Francisco, died in that city on May 5th, following a recent attack of influenza.

Mr. Jaulius came to San Francisco about twenty years ago with an international reputation, and was leading violinist at the Orpheum Theatre for many years, later leading the orchestra at the Portola-Louvre in its palmy days. Before coming to San Francisco he served as musical director of the private orchestra of the Prince of Wales, later King Edward VII of England. Jaulius owned a violin said to be 330 years old. One of the last acts of his life was to refuse an offer of $3,000 for the instrument. The offer came from Lady Gordon of London through a musical agency in New York.

He was 56 years old was born in Hungary. A widow survives him.

CHAS. M. CONNOLLY, well known composer and arranger, died April 12th last, and was buried in Calvary Cemetery.

He was born in New York City in 1848 and was the son of Patrick Connolly, translator for the New York Herald. He graduated from the public schools and took up the study of the violin under the famous Professor Zeis, whose books on the violin are still in vogue. Mr. Connolly became a composer in 1885 and composed a dozen songs for the Clipper, which had decided merit. Afterward Frank Harding published the Clipper songs, and they are still on the market. Under the nom-de-plume of Mark Donnelly and other names he wrote for the Clipper and the Sunday Mercury. He wrote both the words and music for his songs, which is considered an accomplishment for a composer.

Later he had an office in Brooklyn, where he revised and arranged music. He was also at one time musical director with the Hoyt plays, Belle Archer Co., etc. Some of his later musical compositions were praised by many well-known authorities as well as the public press.

EUGENIE BLAIR died suddenly last Saturday night at Chicago, while appearing in "Anna Christie" at the Cort Theatre at that city. Rather than send on an understudy, Miss Blair insisted upon working and coming off the stage after her second appearance she sank in a chair, called for water and fell dead. On making her first appearance Saturday night Miss Blair complained of pains in her head and on being asked if she wanted to send on an understudy or wanted a doctor, Miss Blair said she would stick it out. Attendants carried her from the wings to a dressing room, where she died, the audience not knowing of the tragedy. Eugenie Blair was fifty years old, and appeared in several plays, including "The Light That Failed," "Day of Reckoning," "A Lady of Quality," "Zaza" and "Madame X." During the past few years she played character parts. Her work in "Anna Christie" was brilliant. Miss Blair was divorced from Robert Downing, the tragedian, in 1913. Her daughter, Eleanor Montell, an actress, survives her.

She started in the "Lady of Quality" twenty years ago, following the New York appearance of Julia Arthur in that play, and went on tour to the Pacific Coast in the same show. In this she attained her greatest prominence as a star. Her next engagement was in "Peg Woffington," which opened in Boston in 1901. She was a member of the original cast of David Belasco's "Zaza" and in 1904 played the leading role in Pinero's great play "Iris." She was also seen in "The Kreutzer Sonata." Surviving is a daughter, Eleanor Montell, also an actress.

"THE IDIOT" SEEN

Only one performance of "The Idiot" will be given at the Little Theatre. The complete cast includes Estelle Winwood, Reginald Pole, Moffat Johnston, Gregory Robbins, Beatrice Wood, Henry Buckler, Don Walker, Margaret Mower, Harry Irvine, David Belbridge and Iseth Munro.

There are two members of the present "Billeted" cast who appeared in the first New York production of this comedy, which is now at the Greenwich Village Theatre. H. Langdon Bruce acted the role now being played by Lumsden Hare and Sallie Williams has the same part she played originally. Grace Griswold, who made this production, will make at least two more comedy productions with her Comedy Company—not Comedy Club, as has been reported several times.

"Montmartre" and "The Night Call," the two Broadway productions of the Players' Assembly, will have a companion shortly. Three plays have been selected for production but only one will be exhibited before the Summer is over.

CELEBRATES BIRTHDAY

Yvan Servais, who plays the part of Count Sharntoff in "Blossom Time," at the Ambassador Theatre, celebrated his 55th birthday and his thirtieth year on the stage by giving a supper to his associates in the company on the stage of the playhouse after last night's performance of the operetta. Servais, who is well known on the French stage, has decided to make his home in America. He recently took out his first papers.

BRONNER BUYS A HOME

Cleveland Bronner, whose color pantomime is a feature of Eddie Cantor's new revue, "Make it Snappy," at the Winter Garden, has purchased a house in Pelham Manor, New York, and is making his residence there. Mr. Bronner will build a studio in conjunction with the house, where the costumes and settings for his color pantomimes will be made under his direction.

OPERA AT THE ORPHEUM

The Montreal Grand Opera Co. will open at the Orpheum Theatre Monday, May 15. The prices will be $2 top. This company played several weeks at the St. Denis Theatre but did not draw, so will try it again at this theatre.

BIG SHOW FOR CANADA

Ringling Bros. Circus plays Montreal July 5th and 6th. This is the first time this show has played Canada since 1914. Hagenbeck-Wallace shows here June 4th and 5th.

FRANK CONROY IN BERLIN

BERLIN, May 14.—Frank Conroy, U. S. theatrical producer, who made the first production at the Greenwich Village Theatre, is making a study tour of Germany.

"ENCHANTED COTTAGE" CLOSES

LONDON, May 8th.—"The Enchanted Cottage," closed its engagement at the Duke of York's Theatre, last Saturday, when P. Michael Faraday's tenancy of the theatre ended.

GUILD TO DISCUSS FILMS

Present tendencies in motion picture development will be the subject of consideration at an important meeting of the Catholic Actors' Guild, to be held in the Hotel Astor next Friday afternoon, May 19, at 3 o'clock. The discussion will be opened by Mr. Thomas Bedding, a pioneer in the movie field, who will deliver an address on "The Art of the Motion Picture." Jan Munkacsy, violinist, and Miss Helen G. Kelley, vocal soloist, are also on the program for the afternoon. Mr. Brandon Tynan, president of the Guild, will preside, and George Howard will act as toastmaster.

DAVIS BACK FROM WEST

Joe Davis of the Triangle Music Publishing Company, returned last week from Chicago and other points west. While in Chicago he superintended the Okeh-Triangle Week and successfully exploited the firms' numbers. Mr. Davis made some changes at the Triangle office in Detroit where Will Collins has returned as local Triangle manager.

A new number, a fox-trot blues by Chicago writers, was taken over by the Triangle Company, entitled "Growing Old Blues," by Joe Lyons, Jerry Sullivan and Husk O'Hare and scheduled for release shortly. The firm's Oriental number "Suez," will remain the big plug for the present.

STUDENTS IN SHAKESPEARE

WASHINGTON, May 15.—The students of the School of Technology are to hold a Shakespearian festival at the Central Auditorium here on Wednesday, in which several scenes from the poet's comedies will be given. Scenes from "The Taming of the Shrew," "The Tempest," "As You Like It" and "A Midsummer Night's Dream" will be presented.

LAMBS SEE "HOTEL MOUSE"

A delegation from the Lambs' Club will attend Thursday night's performance of "The Hotel Mouse" at the Shubert Theatre, where the 75th performance of that musical comedy will occur, in honor of Taylor Holmes, who is co-starred with Frances White.

"WILL SHAKESPEARE" FOR U. S.

LONDON, May 14.—Winthrop Ames has purchased the American rights of "Will Shakespeare" by Clemence Dane, author of "A Bill of Divorcement."

The piece will be seen in the United States early next season.

NEW GALSWORTHY PLAY SEEN

LONDON, May 1.—Leon M. Lion presented John Galsworthy's new play, "Windows," at the Court Theatre on April 25th. Herbert Marshall, Ernest Thesiger and Claire Greet are appearing in the leading roles.

MIDGETS BREAK RECORDS

MONREAL, May 15.—The Princess Theatre (Keith vaudeville) with Singer's Midgets the headliner, broke all records for the theatre since it has been built. Abbie Wright is manager.

GUS KAHN IN N. Y.

Gus Kahn, staff writer of the Jerome H. Remick & Co., Chicago branch, is in New York conferring, and collaborating on some new numbers which are to be released shortly.

"OLD JIG" TOURING

LONDON, May 15.—Arthur T. Baraugh will open the tour of "Old Jig," under his management on July 3rd. It will open at the Ambassadore, Southend.

ALAN BROOKS OPENING

LONDON, May 8.—Alan Brooks, the American actor, will open at the Alhambra Theatre here on Monday, May 8th.

LETTER LIST

GENTLEMEN		
Benan, Ray	Murphy, Jos. B.	Hall, Myrtle
Champ, Billy	Nordstrom, Leroy	La Mae, Irene
Cole, Bert	Opel, Harry	Leavitt, Leo S., Mrs.
Collins, C. W.	Roberts, E.	Law, Bernice
Flaherty, Hughie	Regal & Moore	Lee, Marion
Farnum, Teddy	Sawyer, Jean	Opel, Blanche E.
Griffin, Pete	Todd, Herb	Packard, Bobbie
Greenleaf, Raymond	Verrest, Phil	Palea, Bud
Kane, John E.	Voloshen, Chas.	Rogers, Billie
Lindholm, Herbert	Walsh, Geo.	Raymonde, Kathleen
Leroy, Leon	Williams, Harry	Stevens, Florence
Lester, Chas.	LADIES	Scott, Gladys
McKay, Jack	Ayers, Trixie	Worth, Madolyn
	Garner, Ruth	Wells, Billie

THIRTY SHOWS AT CUT RATES

Out of the forty-six shows playing in New York on Monday thirty were listed in the cut-rate agencies, a percentage which has never before been equaled. Business is slumping quickly and surely everywhere, even in the cut-rates. This means that there are only sixteen shows at present playing on Broadway which are strong enough attractions to get by without the aid of the cut-price buyers.

There are a number of theatres which are not only getting by with the assistance of the cut-rate offices but are actually playing to good houses—mainly made up of the ticket-bargain hunters. "The Blushing Bride," at the Forty-fourth Street Theatre, has been playing to packed houses for several weeks, with most of the patrons overlooking the fact that the box-office sells tickets.

GOLDMAN WRITES SONGS

Edwin Frank Goldman, band leader, has written two new numbers, called "The Chimes of Liberty," and "In the Springtime." He will feature them this season in his concerts.

WILKIE BARD IN NEW SKETCH

LONDON, May 8.—"The Murder Bureau," a new sketch by George Arthur, is being presented here by Wilkie Bard.

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